



Evaluation of the Jazz Ambassadors Program

FINAL REPORT

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Executive Summary

[The Jazz Ambassadors Program] is a vehicle for improving understanding of U.S. society and for opening doors to a variety of publics. Jazz is a metaphor for many of the values we hold dear as Americans, and helps foster the people-to-people connections that promote mutual understanding.

Over the years, Jazz Ambassadors activities have been used to promote goodwill for the U.S. mission in Nigeria. Jazz Ambassadors programs provide an excellent opportunity for Nigerian audiences to appreciate U.S. artistic expression and celebrate common interests.

In keeping with the Mission goal related to public diplomacy and mutual understanding... the Jazz Ambassadors Program reinforces the positive aspects of shared cultural values as jazz performances continue to provide unique insights into American society and culture.

(Department of State Post Staff)

Introduction

In June 2004, the U.S. Department of State's Bureau of Educational and Cultural Affairs (ECA) Office of Policy and Evaluation engaged AMS Planning & Research Corp., along with Philliber Research Associates, to conduct an evaluation of the Jazz Ambassadors (JA) Program. Since 1997, the JA Program has sponsored more than 100 American musicians and jazz ensembles in tours across the world. This program evaluation documents the impacts of the JA Program. It also examines how the Department of State (DOS), ECA, and its Embassies and consulates worldwide have used cultural programming, as a means of public diplomacy, to pursue U.S. foreign policy objectives, and promote mutual understanding and cross-cultural exchange and learning.

Purpose of the Evaluation

The purpose of the evaluation was to assess the following areas:

- Program effectiveness in furthering ECA Bureau objectives, including enhancing mutual understanding, deepening the appreciation of American values through personal contact with American culture, fostering friendly relations and institutional linkages between people and institutions in the United States and overseas.
- The effectiveness of the JA Program, as an instrument of public and cultural diplomacy, in advancing U.S. foreign policy objectives.
- Program efficacy in meeting specific Program objectives such as targeting key audiences and influencing JA Program musicians.



- Post deployment strategies overall, and the ability to leverage the presence of participating musicians for specific foreign policy objectives and targeting key publics.
- The recognition and significance of the Program to Post staff, in-country event co-sponsors, JA musicians, and other Program participants.

Program Description

The JA Program is a response to the mandate of the Fulbright Hays/Mutual Educational and Cultural Exchange Act of 1961 to establish cultural exchange between Americans and citizens of other countries. Originally piloted by the Cultural Programs Division (in ECA's Office of Citizen Exchanges), since 1997, the JA Program has been a joint effort of the Department of State (DOS) and its grantee, which provides administrative assistance.

Program Goals and Strategies

The JA program seeks to achieve a wide range of goals, specific to the foreign policy objectives of the State Department, ECA, the Program, and individual Posts. The JA Program also provides alternative ways of bringing a wide range of citizens, political elites, and diplomats together and forging relations among them.

ECA program officers and Post staff identified numerous programs goals, many particular to individual Posts. The evaluation team found the following eight goals among the most prominent:

- **Goal 1 – Fostering mutual understanding:**
 - > Improving attitudes and beliefs about the American people (as demonstrated by the program – creativity, freedom of expression, innovation, liberality of thought, independence, diversity, and individual, civil, and human rights);
 - > Generating goodwill;
 - > Encouraging the mutuality of exchange; and
 - > Increasing awareness of American culture and values.
- **Goal 2 – Cultural Diplomacy: Extending the range and reach of traditional diplomacy.**
 - > Improving attitudes and beliefs about the U.S. government;
 - > Promoting Post and in-country institutional contacts and connections that can strengthen foreign relations;
 - > Facilitating friendly relations between the United States and governments overseas, by offering new perspectives on the United States, its society, and culture; and
 - > Fostering support for other areas of U.S. foreign policy.



- **Goal 3 – Public Diplomacy: Serving as an alternative mechanism for policy dialogue**
 - > Offering activities that provide alternative venues for policy dialogue and bringing together opposing parties, government leaders, foreign diplomatic corps, business people, etc.;
 - > Providing a neutral place to enjoy music and engage; and
 - > Achieving the specific goals articulated by individual Posts.
- **Goal 4 – Targeting and reaching key audiences**
 - > Reaching out to ethnically diverse populations (including religious affiliation), low-income groups, and underserved locations (outside the capital);
 - > Targeting youth and Muslim populations; and
 - > Extending the Program to the largest population possible.
- **Goal 5 – Fostering learning and awareness of American culture and cultural heritage through cultural exchange**
 - > Providing and expanding an awareness of U.S. cultural history;
 - > Exposing audiences to jazz and learning about jazz; and
 - > Identifying cultural commonalities and creating linkages.
- **Goal 6 – Providing music/jazz/cultural education**
 - > Supporting music and jazz education where it is lacking;
 - > Working with students;
 - > Training educators; and
 - > Offering a variety of activities including workshops, master classes, teaching sessions, lectures, and school presentations.
- **Goal 7 – Raising awareness of Post programs and initiatives**
 - > Celebrating special events such as Black History month, Jazz month, and the Fourth of July;
 - > Establishing linkages with local institutions and organizations;
 - > Supporting/promoting local programs; and
 - > Announcing the opening of new facilities, such as American Cultural Centers.
- **Goal 8 – Providing musicians with professional, artistic and personal development opportunities**
 - > Catalyzing professional careers, extending artistic visions and products, and enriching personal lives;
 - > Providing musicians with opportunities to make connections, engage in collaborations with local musicians, establish new contacts with other musicians, and create musical bonds;
 - > Offering an opportunity to learn about other musical forms; and
 - > Initiating career changes.



Program Activities

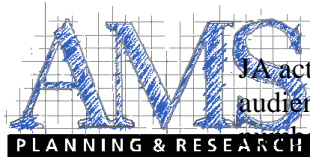
During each of the past six years, the JA Program has sent seven to 10 American jazz ensembles, on four- to six-week tours, to six targeted regions of the world. Each year, the program highlights different aspects of jazz history and culture through performances, classes and other engagements. The Program offers participants and audiences the opportunity to engage with American musical artists in diverse formal, informal, educational, community-based, and media-related activities. Examples of these activities are highlighted in the following chart:

Formal	Educational
<ul style="list-style-type: none"> • Concerts open to the public • Official receptions • Private events at an Official Residence (or similar) • Activities for local communities and local community groups • Activities for ethnic or other minorities 	<ul style="list-style-type: none"> • Master classes/clinics/hands-on educational workshops • Lectures/school presentations
Informal	Media
<ul style="list-style-type: none"> • Jam sessions with local musicians 	<ul style="list-style-type: none"> • Press conferences/media events

JA Program Activities¹

Formal events represent approximately 47% of total reported Program activity types. Educational events account for another 25%, Media 16%, and Informal 12%.

¹ Please refer to page 21 of the full report.



JA activities reach audiences of different sizes. Of particular interest is the range of audience sizes for specific activities and events. Post staff report significantly large numbers of participants across a variety of program activities:

- Almost 70% of concerts open to the public reached audiences of 200 or more.
- The majority of official receptions included 100 or more attendees.
- There was a considerable range in the number of participants in activities targeted to ethnic and other minorities. Nearly 50% of these activities served from 101 to 200 or more people.
- Local community and community group activities drew reasonably sized numbers of participants, with 41% reaching 101- 200 or more people.
- More educationally focused activities, like master classes/clinics workshops, and jam sessions, which are intended for smaller groups, generally included 50 or fewer participants.
- There was more diversity in audience size for lectures and school presentations, which were generally attended by larger audiences.

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Overall, Posts sought to reach as many people as possible. While press conferences and media events drew large in-person audiences, JA Program exposure was effectively extended beyond the activity venue to the broader community through television, radio and newspaper.

Evaluation Methodology

The evaluation methodology relied upon multiple techniques to gather both quantitative and qualitative data for the evaluation process (please see *Evaluation Methodology* section of the full report). Key elements included the following:

1. **On-line surveys** of DOS staff who had managed or been involved in the JA Program while at Posts overseas, including Foreign Service Officers (especially Deputy Chiefs of Mission), Public Affairs Officers and Assistants, Cultural Affairs Officers and Assistants, other diplomatic staff, and Foreign Service Nationals (FSNs) who served as cultural affairs or public affairs specialists.

A total of 143 staff completed surveys, representing 77 Posts that had hosted the JA Program. All regions of the world were well covered, with respondents representing more than 60% of all Posts that had participated in the JA Program.

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2. **Site visits** to Posts which had hosted multiple JA Programs in the recent past. The purpose of the site visits was to gather first-hand input from United States Ambassadors, Deputy Chiefs of Mission, Public Affairs Office and



Cultural Office staff, past program participants, and representatives from in-country cultural and educational institutions. Interviews and focus groups provided critical data for qualitative analysis.

Site visits were made to four countries: Bulgaria, Honduras, India, and Cameroon, covering the regions of Europe and Eurasia, the Western Hemisphere, South Asia, and Africa. The evaluation team conducted more than 160 interviews during these visits.

3. **On-line surveys and telephone interviews** with JA Program musicians. The survey was distributed to 127 musicians; ultimately, the team was able to contact 104 of 127 musicians who had participated in the Program.

Collectively, survey respondents described 101 total Program tour experiences. Forty-five percent of these tour experiences occurred during 2003-04, while another 29% occurred during 2001-02. The remainder occurred prior to 2001.

Additional evaluation components included content analysis of existing documentation on the Program and interviews with State Department and grantee organization administrators.

Overall Evaluation Findings

Virtually all of those who participated in this evaluation – from United States Ambassadors, to music school students, to representatives of broadcast media in host countries, to Foreign Service Nationals, and American jazz musicians – provided compelling evidence that the Jazz Ambassadors Program is highly regarded and very effective in achieving Post and Program goals.

Overall:

- Ninety-seven percent of those who responded to the survey of Post staff believed JA programming is “very effective” or “somewhat effective” in reaching Post goals.
- Musicians held similar views, with 95% of those aware of Post goals reporting their ensembles were either “very” or “somewhat” effective in helping reach these goals.

Evaluation findings for each Program goal are summarized in the following pages.

Fostering Mutual Understanding

Post staff, musicians and those interviewed during site visits agreed that the JA Program is highly effective in promoting mutual understanding. This is accomplished in diverse ways: showing the “human” face of America, counteracting stereotypes, and celebrating common interests. In addition, evaluation respondents agreed that jazz is an appropriate medium for showcasing American values, such as freedom of expression, creativity, and liberality of thought, while fostering people-to-



people connections. It generates considerable goodwill among a wide variety of publics.

Ninety percent or more of Post staff agreed the JA Program is effective in:

- Improving attitudes and beliefs about the American people (94%); and
- Creating mutual understanding and strengthening relations with other countries (90%).

Musicians reported similar levels of JA effectiveness. In addition, 95% of Post staff agreed that the JA Program is effective in generating goodwill and 98% of JA musicians agreed their ensembles were effective in representing American values like creativity and freedom of expression.

In sum, this evaluation found that the JA Program is highly successful in promoting mutual understanding among citizens all over the world, a key component of public diplomacy.

Cultural Diplomacy: Extending the Range and Reach of Traditional Diplomacy

Nearly 90% of Post respondents believe that cultural exchange and performing arts programs like the JA Program are important in helping Posts accomplish their missions. Post staff reported they used the JA Program to extend diplomatic efforts through cultural exchange and outreach to those who would not normally participate in other Post programs, including national opinion leaders in host countries and those with negative opinions of the United States. In many countries, those who influence the “national ethos” – like university scholars and cultural figures – may not be interested in other Post offerings or may not attend events that are perceived as “too political” or supportive of U.S. foreign policy. JA activities, as non-political cultural events, allowed Posts to reach key constituents in a unique and meaningful way.

High-level Post staff (including United States Ambassadors) stated that programs like JA are important for maintaining position among their diplomatic colleagues. A number of them commented that the United States does not offer many cultural programs in comparison to those offered by other governments, particularly by their European counterparts. Post staff also stated the Program was beneficial in enhancing relations in countries that place high values on music, the arts, and similar expressions of culture.

Ninety-five percent of Post staff agreed the JA Program is effective in improving attitudes and beliefs about the U.S. government. The Program presents a wider view of the United States, reinforcing cultural ties between the United States and other countries and “softening positions” during times of political tensions. The Program also offered Posts a unique opportunity to build partnerships with local institutions, resulting in additional benefits for these institutions and their constituents.

Overall, the JA Program is an effective instrument of cultural diplomacy, reaching important contacts that may not attend or participate in other Post programs. Program activities are effective in highlighting cultural commonalities, showing U.S. support for the arts and culture, and softening political positions.



Public Diplomacy: Serving as an Alternative Mechanism for Policy Dialogue

Post respondents view the JA Program as integral to public diplomacy, reaching key, upper-level contacts and providing alternative venues for policy dialogue, in diverse policy areas, for example, economic policy and foreign policy. During private concerts and receptions, Post staff are able to engage government officials, legislators, members of the diplomatic corps, and other dignitaries in more intimate discussions to advance individual Mission goals, in other spheres.

Results from Post surveys and site visits provide evidence that the JA Program is successful in accomplishing goals of public diplomacy.

- More than 90% of Post staff agreed that JA activities are effective in extending the reach of traditional diplomacy; and
- More than 80% of Post staff agreed the JA Program is effective in providing alternative venues for policy dialogue.

JA activities help raise Missions' public profiles, strengthen existing diplomatic relationships, re-ignite dormant relationships, and nurture new connections. In a number of instances, JA events have even been successful in bringing together opposing political parties for discussions in an informal and non-threatening setting.

This program creates opportunities for Foreign Service Officers to strengthen mutual understanding and diplomatic relationships with other diplomats, political leaders, and citizens of other countries around the world.
(Post survey respondent)

In sum, the JA Program is a successful tool for public diplomacy, providing unique opportunities for policy dialogue. Private events, featuring music as a focal point, enable Post staff to reach a wide range of high-level contacts to advance Mission goals.

Targeting and Reaching Key Audiences

Posts around the world strategically deployed JA Program activities to reach targeted audiences. These audiences, key to Posts' public diplomacy efforts, included young people, Muslim populations, those in underserved locations, ethnic minorities, and the socio-economically disadvantaged.

- Ninety-seven percent of Post staff agreed that the JA Program provides the kinds of activities they need to reach these targeted audiences.

Most of the Post staff surveyed agreed the JA Program is effective in reaching youth and ethnic and other minorities. JA activities reached targeted youth in such diverse countries as India; Podgorica, Serbia and Montenegro; Laos and Indonesia; Colombia, Brazil and Honduras; and Morocco and Israel. Similarly, activities reached Muslim populations in Cambodia, Oman, Turkey, Niger and Nigeria, and other locations in Asia, Africa, Europe and the Middle East.

Musicians highlighted particular performances that enabled them to reach special groups:



- In Indonesia, free performances were scheduled in three major cities in order to promote jazz as a uniquely American art form with “younger, broader, deeper” audiences.
- In Cambodia, JA musicians performed with a Muslim children’s choir.
- In Oman, JA musicians “presented a special performance for Muslim women who would have felt uncomfortable attending a mixed concert.”
- In Turkey, they presented a concert for Turkish Cypriots, an ethnic minority in that country.
- JA musicians played for homeless and orphaned children in Colombia and Morocco, demonstrating U.S. concern for disadvantaged youth.

In addition, eighty percent or more of Post staff believed the JA Program was effective in reaching the general public, official guests, host government officials, education and cultural institutions, members of the diplomatic corps, and the local media.

Overall, the JA Program is highly effective in reaching audiences strategically targeted by U.S. Posts. The power of music to appeal to young people and those from geographic and ethnic minority groups enhances Posts’ public and cultural diplomacy efforts in countries across the globe.

Fostering Learning and Awareness of American Culture and Cultural Heritage

When describing their deployment of the JA Program, Post staff mentioned most frequently the goal of facilitating cultural exchange to cultivate greater awareness of U.S. culture, to support the discovery of cultural commonalities, and to establish linkages between American cultural communities and those in host countries. Through workshops, master classes and public performances, JA musicians expose people around the world to a uniquely American cultural product while creating nonverbal bonds that transcend cultural, religious and political differences. Opportunities for JA musicians to interact and play with local musicians is another key aspect of this cultural exchange, supporting other Program goals including fostering mutual understanding, supporting cultural diplomacy, and targeting key audiences.

Both Post staff and musicians agreed that jazz, as a uniquely American art form, appeals to all age groups and makes use of a wide range of expressive forms that can be appreciated by diverse audiences. Both agreed that jazz is a “high quality” representation of American culture in stark contrast to other American commercialized cultural exports.

Post respondents and JA musicians provided strong evidence, often stated in very eloquent terms, that the JA Program is highly successful in promoting cultural exchange between the United States and countries around the world:



- Ninety-five percent of Post staff believed the JA Program is effective in increasing awareness of American culture or cultural heritage.
- Post staff also tended to agree that: 1) JA Program musicians establish a musical bond (artistic dialogue) with musicians and students in the countries they visit; 2) Audiences learn something about jazz during the performances; 3) The program is effective in developing relationships among American jazz musicians and musicians abroad; and 4) JA musicians reach audiences who have never heard American jazz before.
- Almost all musicians agreed that they established musical bonds, taught audiences about jazz, and expressed something significant about American culture.
- The majority of musicians (68%) indicated they had established or planned to continue collaborations that grew out of their JA experiences.

The most important objective is people-to-people cultural exchange, allowing people from countries where there is no or little access to information about the United States to meet with American musicians, feel American music and culture first-hand, and provide American musicians with the charge to interact with international musicians, thus enriching understanding of others' cultures.

(Post Survey respondent)

In sum, the JA Program is highly effective in fostering learning and awareness of American culture and cultural heritage. Music is an ideal vehicle for cultural exchange, creating bonds that extend to musicians and “common citizens” alike, and continuing through on-going contacts and collaborations beyond the JA tours themselves.

Providing Music/Jazz/Cultural Education

Post staff frequently cited the provision of musical education as a key goal in their deployment of the JA Program. JA musicians share knowledge and expertise with music students, students in other areas of study, and local musicians. Workshops, master classes and other educational presentations are frequently offered in partnership with local music schools and other organizations, strengthening bonds between Posts and in-country institutions.

Several Post respondents noted that music education (and especially jazz education) is not readily available in their host countries. For many of the students and local musicians reached by Jazz Ambassadors, the encounter is the first they have ever had with a professional musician and with an American.

- More than 90% of Post respondents agreed the Program is effective in reaching students and local musicians; more than 80% believed it is effective in reaching education and cultural institutions.
- Nearly all musicians (98%) agreed that they established musical bonds or artistic dialogues with the musicians and students they reached.



Post staff and musicians also agreed that JA events were enthusiastically received by audiences at educational events, which tend to be as rewarding for the American musicians as they are for the participants. These events, which are typically co-sponsored by local institutions, help spark interests in music and jazz as well as in American culture as a whole.

In sum, the JA Program is highly effective in providing jazz and other types of musical and cultural education to people all over the world. JA educational events enable Posts to partner with local educational and cultural institutions to extend experiences with American culture to students, local musicians, and other citizens of host countries.

Raising Awareness of Post Programs and Initiatives

An unexpected evaluation finding is that U.S. Posts integrate the JA Program with other Post initiatives to raise awareness of programs and facilities that are key to accomplishing Post missions in host countries. The JA Program gives U.S. Posts the opportunity to raise awareness of Post programs and special initiatives, such as HIV/AIDS prevention, special events, like the 4th of July and Black History Month, and marking the opening of new facilities, like American Cultural Centers, American Corners, and Binational Centers.

Posts utilize JA events to elicit positive audience responses and boost attendance. Many of these activities are conducted in collaboration with other organizations, which demonstrates American support for local festivals, institutions, and initiatives.

Survey comments provide substantial evidence that JA activities help support Post missions in their host countries, not only raising awareness and building local connections but also conferring benefits upon partnering organizations and their constituencies.

Overall, the JA Program is effectively integrated by Posts with other initiatives to raise awareness of programs and facilities that are key to accomplishing Post missions. JA musical performances attract larger publics and offer Posts unique opportunities to establish linkages with local institutions, celebrate special events, support public information campaigns, and promote local organizations.

Providing Musicians with Professional, Artistic, and Personal Development Opportunities

Some of the most articulate testimonials on the impact of the JA Program are in the area of professional, artistic, and personal development opportunities for participating musicians. Most Jazz Ambassadors report the Program provides life-changing experiences for participating musicians. Benefits are illustrated in the following quotes:

I have been fortunate enough to perform all over the world and without a doubt the Jazz Ambassadors program was one of the most memorable experiences of my career.



My experience unlocked many doors that led to freedom of expression both musically and personally. The way I relate to people from different walks of life is much more personable and open-minded to their cultural values. I have an even deeper respect and understanding of diversity in all its forms.

Overall:

- Almost all musicians (95%) believed the Program made personal impacts and most (89%) indicated the JA experience had at least some impact on their musical visions.
- Most (88%) believed the program had at least some impact on how they performed and engaged audiences, and most (80%) also indicated the Program had either “a great impact” or “some impact” on their professional careers.

In terms of professional development, musicians reported the JA Program helped them: achieve greater name recognition and publicity; gain professional contacts for pursuing future opportunities; and gain performance opportunities and additional collaboration with their ensembles.

In the area of artistry and artistic vision, musicians reported that being exposed to new musical styles and ideas inspired them and enhanced their compositions and performances. In addition, the vast majority of musicians believe the Program has had a profound effect upon their personal lives. These personal impacts stem from the opportunity to see new places, experience new cultures, and meet new people, some of whom become lasting friends.

Overall, participating in the JA Program provides musicians with once-in-a-lifetime opportunities that enhance their careers, their music, and their personal lives. Musicians describe the traveling and performing as “remarkable”, “inspirational,” and “eye-opening”. This evidence, along with other evaluation results, suggests the JA Program has positive impacts on all those involved.

The Multiplier Effect²

Some of the strongest evidence in support of the success of the JA Program as an alternative tool for U.S. diplomacy involves the extent to which the Program creates a “multiplier effect” in participating countries. That is, program impacts are heightened and extended due to: 1) the large public audiences attracted to high-profile JA events; and 2) the significant media coverage enjoyed by JA musicians and activities.

Individual JA Program events reach audiences of hundreds of people around the world; Post staff report these audiences are far larger than those reached by other Post programming.

- Almost 70% of concerts open to the public had audiences of 200 or more. The majority of official receptions included 100 or more attendees.

² Please reference page 65 of the full report.



- Local community and community group events, as well as those for ethnic and other minorities, drew audiences of 100 to 200 or more.

Media coverage was vital in reaching key audiences. Post staff was extremely satisfied with media coverage, with high marks for non-government/private newspapers and radio, and government/public television. Broadcast coverage not only includes radio and TV spots advertising JA events but also interviews with JA musicians and broadcasts (and re-broadcasts) of JA concerts. Indeed, many Post staff observed that media coverage garnered by JA activities is far greater than the attention usually given to other Post programs. Most, if not all, of this coverage is very positive, further supporting Mission public diplomacy goals.

In sum, the JA Program reaches exponentially more individuals through large public concerts and positive media coverage than the numbers reached by other types of Post programming. Highly positive media coverage of musicians and performances emblematic of American values and culture reaches millions of people worldwide, extending JA impacts to create mutual understanding and foster positive attitudes toward the United States.

Conclusion

Evaluation results provide rich and compelling evidence that the JA Program is not only a unique approach to extending traditional, public diplomacy strategies for Posts around the world, it is also extremely effective. Music (including jazz) is a language understood by people regardless of their social, political and cultural differences. This universal language can help overcome longstanding barriers to mutual understanding among those in the highest levels of their governments as well as those living in impoverished conditions in some of the poorest countries of the world.

The JA Program is a highly successful vehicle for conveying this uniquely American music – instilled with American cultural heritage and American values – to millions of people, worldwide. Virtually all those who participated in this evaluation, whether they were United States Ambassadors, Post Staff, accomplished American musicians, amateur and professional musicians in Third World countries, managers of media outlets and cultural organizations, or young music students, agreed that this remarkable program accomplished far-ranging and important goals for U.S. foreign policy. These goals include fostering mutual understanding, extending the range and reach of traditional diplomacy through cultural diplomacy, serving as an alternative mechanism for policy dialogue, strategically targeting and reaching key audiences, fostering learning and awareness of American culture, and raising awareness of Post programs and activities. This evidence suggests the JA Program has been enormously successful. In its recent reformulation as American Music Abroad, the program's emphasis on jazz should continue to provide U.S. Posts with effective tools for public diplomacy.



Introduction

AMS Planning & Research Corp., along with Philliber Research Associates, was contracted in June 2004 to conduct an evaluation of the Jazz Ambassadors (JA) Program. Since its launch in 1997, the program has sent over 100 musicians and ensembles to communities across the world, in more than 100 countries. The extensive evaluation of the JA Program was a complex undertaking, given the diversity of the participants, the breadth of activity, the global reach of the program, and the multiple objectives the program is intended to achieve. Funded by the U.S. Department of State's Bureau of Educational and Cultural Affairs (ECA) Office of Policy and Evaluation, this evaluation documents how the Department of State, ECA, and its Embassies and Consulates (Posts) worldwide have used this program as a means of public and cultural diplomacy, in pursuit of U.S. foreign policy objectives, the promotion of mutual understanding, cross-cultural exchange, and learning.

Purpose of the Evaluation

The evaluation sought to assess the following:

- Program effectiveness in furthering ECA Bureau objectives, including enhancing mutual understanding, fostering friendly relations between the United States and host countries, and promoting linkages between people and institutions in the United States and overseas.
- The effectiveness of the JA Program, as an instrument of public and cultural diplomacy, in advancing specific U.S. foreign policy objectives.
- Program efficacy in meeting specific Program objectives, such as:
 - Targeting and reaching key audiences
 - Extending awareness of America's cultural heritage, and fostering cross-cultural exchange and learning
 - Deepening appreciation of American values through personal contact with American culture
 - Supporting musical instruction and education for a wide range of musicians and students abroad
 - Influencing and extending the artistic and professional development of the JA Program musicians
- Post deployment strategies overall, and the ability to leverage the presence of participating musicians for specific foreign policy objectives and targeting key publics.
- The recognition and significance of the Program to Post staff (Ambassadors, Deputy Chief of Missions [DCM], Public Affairs Officers [PAO]/Cultural



Affairs Officers [CAO] and Foreign Service National [FSN] program assistants and specialists), in-country event co-sponsors, JA musicians, local musicians and students, other activity participants, and representatives from local cultural and educational institutions.

Scope of Work

The evaluation methodology relied upon multiple techniques to provide both quantitative and qualitative data for the evaluation. The process involved the following components:

1. Content analysis of existing documentation
2. Interviews with State Department and Kennedy Center Administrators
3. Surveys and Interviews of JA musicians
4. Site visits in four countries to conduct focus groups and interviews with Post staff, event and activity participants, local musicians, students, co-sponsors, representatives of cultural and educational institutions, and other key informants
5. Surveys of Post staff involved with the JA program



Program Description

Program History

The JA Program has responded to the mandate of the Fulbright Hays/Mutual Educational and Cultural Exchange Act of 1961 by establishing cultural exchange between Americans and citizens of other countries (please refer to Appendix A for the *Program Review Report*). Though originally piloted by the Cultural Programs Division, in ECA's Office of Citizen Exchanges, since 1997, the JA Program has been a "joint" project of the Department of State and the John F. Kennedy Center for the Performing Arts. The Kennedy Center received Department of State grant funding for artist selection and Program administration.³ The program is also the legacy of earlier State Department programs, which sent jazz musicians abroad (predominantly during the Cold War) to raise awareness of American values and culture, particularly in countries in which the free and open exchange of information was severely hampered by their governments.

Over the past six years, the JA Program has sent more than 100 American jazz musicians and ensembles to approximately 100 countries, in six targeted regions of the world, and over 260 cities, in order to enhance mutual understanding, and achieve specific Program and Post goals by introducing foreign audiences, musicians, and students to what is fundamentally a uniquely American art form. Each year, the program highlights different aspects of jazz history and culture through performances, classes and other engagements. Approximately seven to ten ensembles tour each year for a four-six week period. Each year's tours are organized and designed around a specific theme. Themes during the evaluation period were as follows:

- General Jazz (1997-1998)
- Duke Ellington (1999-2000)
- Louis Armstrong (2001)
- Blues (2002)
- Latin (2003)
- Vocal Jazz (2004)

Program Goals and Strategies

The JA program seeks to achieve a wide range of goals, specific to the foreign policy objectives of the State Department, ECA, the Program, and individual Posts. The JA Program also provides alternative ways of bringing a wide range of citizens, political elites, and diplomats together and forging relations among them.

ECA program officers and Post staff identified numerous programs goals, many particular to individual Posts.

³ As of October 2005, the administration of the Program was re-competed and transferred to Jazz at Lincoln Center in New York City. The Program's name has also been changed to the American Music Abroad Program.



The evaluation team found the following eight goals among the most prominent:

- **Goal 1 – Fostering mutual understanding:**
 - > Improving attitudes and beliefs about the American people (as demonstrated by the program – creativity, freedom of expression, innovation, liberality of thought, independence, diversity, and individual, civil, and human rights);
 - > Generating goodwill;
 - > Encouraging the mutuality of exchange; and
 - > Increasing awareness of American culture and values.
- **Goal 2 – Cultural Diplomacy: Extending the range and reach of traditional diplomacy.**
 - > Improving attitudes and beliefs about the U.S. government;
 - > Promoting Post and in-country institutional contacts and connections that can strengthen foreign relations;
 - > Facilitating friendly relations between the United States and governments overseas, by offering new perspectives on the United States, its society, and culture; and
 - > Fostering support for other areas of U.S. foreign policy.
- **Goal 3 – Public Diplomacy: Serving as an alternative mechanism for policy dialogue**
 - > Offering activities that provide alternative venues for policy dialogue and bringing together opposing parties, government leaders, foreign diplomatic corps, business people, etc.;
 - > Providing a neutral place to enjoy music and engage; and
 - > Achieving the specific goals articulated by individual Posts.
- **Goal 4 – Targeting and reaching key audiences**
 - > Reaching out to ethnically diverse populations (including religious affiliation), low-income groups, and underserved locations (outside the capital);
 - > Targeting youth and Muslim populations; and
 - > Extending the Program to the largest population possible.
- **Goal 5 – Fostering learning and awareness of American culture and cultural heritage through cultural exchange**
 - > Providing and expanding an awareness of U.S. cultural history;
 - > Exposing audiences to jazz and learning about jazz; and
 - > Identifying cultural commonalities and creating linkages.
- **Goal 6 – Providing music/jazz/cultural education**
 - > Supporting music and jazz education where it is lacking;
 - > Working with students;
 - > Training educators; and
 - > Offering a variety of activities including workshops, master classes, teaching sessions, lectures, and school presentations.



- **Goal 7 – Raising awareness of Post programs and initiatives**
 - > Celebrating special events such as Black History month, Jazz month, and the Fourth of July;
 - > Establishing linkages with local institutions and organizations;
 - > Supporting/promoting local programs; and
 - > Announcing the opening of new facilities, such as American Cultural Centers.
- **Goal 8 – Providing musicians with professional, artistic and personal development opportunities**
 - > Catalyzing professional careers, extending artistic visions and products, and enriching personal lives;
 - > Providing musicians with opportunities to make connections, engage in collaborations with local musicians, establish new contacts with other musicians, and create musical bonds;
 - > Offering an opportunity to learn about other musical forms; and
 - > Initiating career changes.

Several factors influence the selection of Posts to participate in the Jazz Ambassadors program. Final decisions by ECA senior management and program officers rely on: a review of areas of strategic interest to the United States; input from Cultural Coordinators in the six DOS Regional Bureaus; Post interest; evidence that Posts are able to effectively manage the program; practical considerations regarding tour timing and musician availability; security concerns (which may prohibit some countries from participating); and musician interests.

Once selected to host the JA Program, each Post is charged with “programming” the Jazz Ambassadors visit. What is most evident from Post staff surveys and site visits is that Posts use the program quite strategically, deploying it to address specific and often unique Post goals, in-country or in the region covered. The program is always tailored to meet specific Post needs. This is accomplished in a variety of ways: extensive collaboration with local institutions, such as not-for profit organizations, community centers, cultural organizations, universities and schools, performing arts centers, the media, private businesses, and corporations; targeting specific audiences, and selecting appropriate activities to ensure maximum effectiveness. Furthermore, program achievement and impacts are extended through the large public audiences drawn to JA events and the significant media coverage these activities attract.

A few examples of Post deployment strategies are illustrative. In Port of Spain, Trinidad, the JA Program was used as a “public diplomacy initiative to create outreach opportunities for Embassy personnel and increase [their] public profile.” This was done by “extending invitations to Embassy contacts to the performances and receptions and using the [JA Program] opportunity to foster better understanding through culture.” In Calcutta, India, the Jazz Ambassadors program reinforced “the positive aspects of shared cultural values.” This Post used the Program to meet its goal of “Public Diplomacy and Mutual Understanding of U.S. arts in the Global Discourse,” by offering “performances in Calcutta and outstation locations, workshops/lecture-demonstrations with local jazz musicians and audiences, and media interviews.” In the Philippines, the JA Program was used to “foster among Filipino audiences, [a] deeper understanding of U.S. society, culture, and values through the music and history of jazz” in order to realize their goal of “promot[ing]



mutual understanding between the U.S. and the Philippines.” This was done by providing concerts “to an extremely broad cross-section of Philippine society, ranging from high level decision makers (at the concert in the Embassy) to the general public—with a strong emphasis on youth.”⁴

Program Activities, Local Partnerships, Key Audiences, and Event Participants⁵

Types of Activities

From 1998 - 2004, the JA Program offered participants and audiences across the globe an opportunity to engage American culture and its dynamic cultural heritage through jazz, in diverse formal, informal, educational, community-based, and media-related activities. Examples of these activities are as follows:

⁴ Source: Post Survey

⁵ Figures in this section are approximations generated from Post and JA Program musician surveys. Both Post staff and musicians tended to estimate similarly in most areas.

**Formal**

- Concerts open to the public
- Official receptions
- Private events at an Official Residence (or similar)
- Activities for local communities and local community groups
- Activities for ethnic or other minorities

Informal

- Jam sessions with local musicians

Educational

- Master classes/clinics/hands-on educational workshops
- Lectures/school presentations

Media

- Press conferences/media events

As you can see in the chart below, formal events (concerts, receptions, and activities for targeted audiences) represented approximately 47% of total reported Program activity types. Educational events (master classes, workshops, lectures and school presentations) accounted for another 25%, media 16% and informal (jam sessions) 12%. The following chart illustrates a breakdown of the frequency of activities.

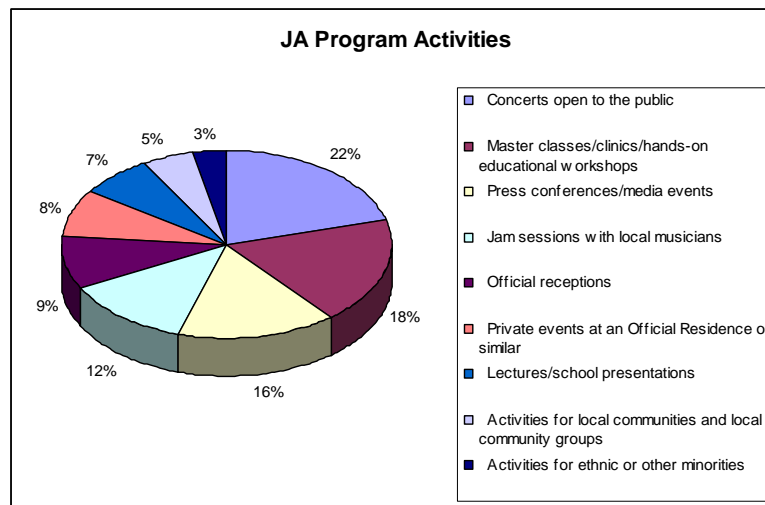


Figure 1: Post Survey - JA Program Activities

In order to ensure the success of the JA Program in each country, Posts turned to local partnerships as a means of deploying Program activities with regard to Post goals and the needs of the community. As seen in the following chart, approximately half of all events (n=317) were the result of partnerships with cultural institutions (24%) and music schools (18%).

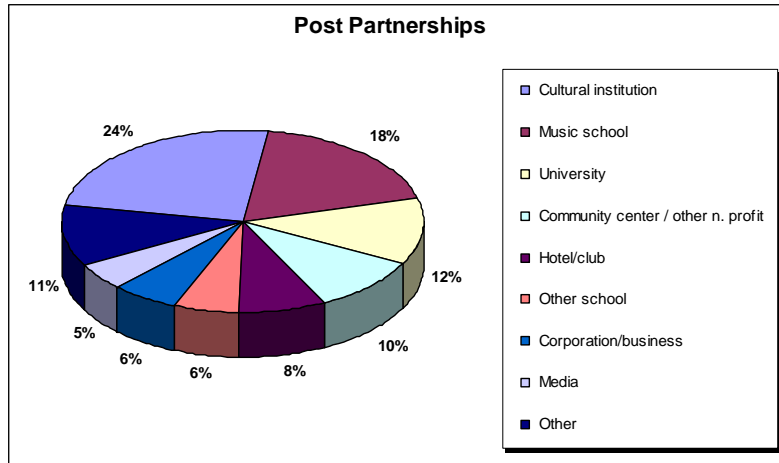


Figure 2: Post Survey - Local Institutional and Organizational Partners

Through site visits, the Evaluation Team was able to learn about the benefits of these programmatic collaborations, from both the Post's and participating organization's viewpoints. In Cameroon, partnerships assisted Posts in carrying out objectives for the Program. The Embassy selected partners by examining both the mission of the organization and its ability to organize and reach targeted constituencies, and then considered how to work together to address common themes or issues. In this way, the Post was able to extend its reach and message about important topics like HIV/AIDS awareness and prevention and commonalities between African and American history and experience. Partnership organizations were instrumental in securing appropriate venues and attracting audiences to JA events. Collaborations proved to be a win-win situation for all involved. For example, because American artists are known to draw large crowds, the Program helped local partners gain an audience and gave them the opportunity to talk about their organizations to large numbers of people.

Additionally, in India, the Chennai Consulate sought to reach influential audiences through Program concerts at the Taj Coromandel Hotel. Through this collaborative effort the Consulate gained access to national and international VIP guests. The Consulate benefits from these types of joint efforts because large corporate sponsors, such as the Taj Hotels, have substantial databases that include celebrities, investors, and dignitaries. Working with these sponsors can extend and expand the Consulate's networking capabilities. These joint efforts also benefit local partners. For example, the Taj Palace in Mumbai found that by serving as host to a Program concert, they were able to offer their VIP guests a unique performance of the highest quality.

Finally, in Honduras, local organizations found that by partnering with the Post they could extend the reach of existing programs and initiatives. The Instituto Hondureño de Cultura Interamericana (IHCI) in Tegucigalpa provided a venue for JA Program concerts. Founded in 1939, IHCI was created to promote peace and goodwill in all the nations of America and the world. Its focus is to promote education, culture and the arts. In addition to hosting the JA Program concerts, IHCI was responsible for



distributing tickets, creating programs, and sharing in concert publicity with the embassy in order to attract diverse audiences. The embassy used IHCI as a vehicle for delivering the Program while IHCI benefited from the partnership because it helped them to promote the arts and gain recognition for their work in this field.

Key Audiences and Event Participants

JA Program activities were strategically deployed to reach targeted audiences. Respondents to the Post Survey frequently mentioned targeting key audiences as a critical component of the Program. The most commonly targeted audience for Posts was young people (including students), followed by those in underserved locations (outside the capital), Muslim populations, ethnic minorities, and low-income groups. Sometimes, these participant-centered goals were explicitly tied to specific audiences or integrated with other Post goals, such as providing “outreach to Muslim communities by taking U.S. cultural programming to areas with significant Muslim populations.”

The table below provides a breakdown of audience and participants in JA Program activities:

- Over 80% of audiences and participants included students, local musicians, and the general public.
- Over 75% included youth, local educational or cultural institutions and the local media.
- Over 65% included host government officials and official guests of each Post.

Audiences and Participants in JA Program Activities	Percent
Students	84%
Local musicians	83%
General public	81%
Local media	78%
Local educational or cultural institutions	76%
Youth	76%
Host government officials	69%
Official guests	67%
Members of the Diplomatic Corps	55%
ECA Program alumni	40%
Local community groups	39%
Corporate/business sponsors	37%
Ethnic and other minorities	26%
Military	17%
Other	5%

Table 1: JA Program Audience Types

JA activities reached audiences of different sizes. Of particular interest, however, was the range of audience sizes for specific activities and events. Participating Posts and Program musicians also report substantial numbers of participants across a variety of program activities (in addition to typically well-attended events like public concerts):



- Almost 70% of concerts open to the public reached audiences of 200 or more.
- The majority of official receptions included 100 or more attendees.
- There was a considerable range in the number of participants in activities targeted to ethnic and other minorities. Nearly 50% of these activities served from 101 to 200 or more people.
- Local community and community group activities drew reasonably sized numbers of participants, with 41% reaching 101- 200 or more people.
- More educationally focused activities, like master classes/clinics workshops, jam sessions, which are intended for smaller groups, generally included 50 or fewer participants.
- There was more diversity in audience size for lectures and school presentations, which were generally attended by larger audiences.

The chart below displays the distribution of audience sizes for each JA Program Activity type.

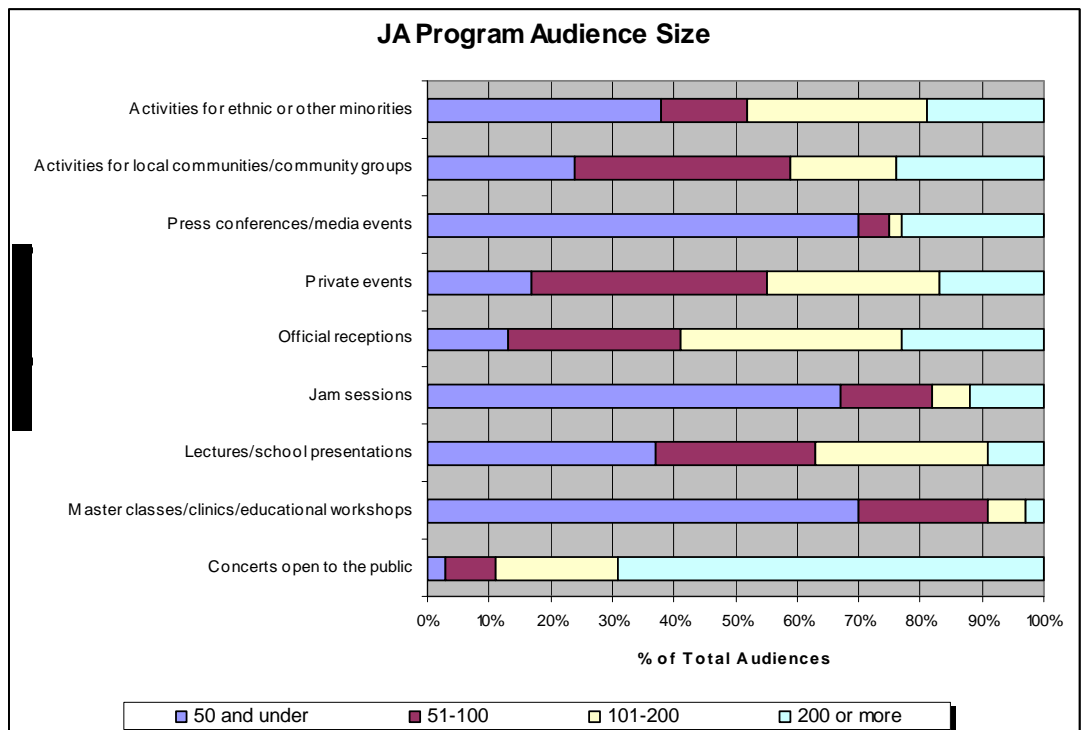


Figure 3: JA Program Audience Size

Overall, Posts sought to reach as many people as possible. By nature of venue capacity, concerts were the primary delivery mechanism used to reach the most people at one time. When Posts wished to provide deeper learning experiences through master classes and other educational activities, audience size was limited to smaller groups. While press conferences and media events drew large in-person audiences, participation was extended beyond the activity venue to the broader community through television, radio and newspaper.





Evaluation Methodology

Program Review

The Evaluation team conducted a comprehensive program review that comprised an analysis of existing documentation (predominantly JA program itineraries) describing the Program and its components and interviews with the DOS/ECA staff and Kennedy Center program administrators⁶.

Content Analysis

The analysis was completed on all activities since the program's inception in 1997, drawing on data from both DOS/ECA and the Kennedy Center. The team developed a simple typology to classify musicians, program components, and program events and created a Program database. The typology included organization of the programs and musicians by:

- Post (Embassy or Consulate)
- Region
- Date
- Ensemble
- Artistic theme/genre
- Program components
- Specific types of performances
- Descriptions of event participants

Interviews

Prior to the interview, the Evaluation team presented informants in the DOS and the Kennedy Center with the results of the content analysis described above.⁷ The purpose of these interviews was to gain insight into the Program's original intentions, current expectations, and Program design. (Please refer to Appendix B for interview protocols).

Post Surveys

A key element of the evaluation was an online survey of DOS staff that had managed or been involved in the JA Program while at Posts overseas. ECA Evaluation Project Manager Robin Silver developed a database identifying all Post Staff listed in the JA program tour itineraries. This included Foreign Service Officers – especially DCMs, Public Affairs Officers and Assistants, Cultural Affairs Officers and Assistants, other diplomatic staff, and Foreign Service Nationals (FSNs) who served as cultural affairs or public affairs specialists. Some had either direct or perhaps indirect involvement

⁶ Refer to Appendix A for full Program Review Report

⁷ *DOS/ECA*: Lea Perez, Director, Office of Citizen Exchanges; Joe Merante, Former Director of the Cultural Programs Division; Sandy Rouse, Program Manager/Cultural Programs Division; and Rick Ruth, Director, Office of Policy and Evaluation. *Kennedy Center*: Kevin Struthers, Program Manager, Jazz Programming and Sean Costello, Program Assistant, Jazz Programming.



with the JA Program. The purpose of the database, with over 440 Post staff, was to ensure coverage of and responses from the Posts, in each geographic region, that had hosted the program, since its inception.

These staff members were contacted via e-mail by the Chief for Evaluation and Performance Measurement, Ted Kniker. He explained both the nature of the evaluation and the purpose of the web-based survey eliciting information regarding their perceptions of and experiences with the Program. The survey was activated on April 22, 2005 and responses were collected through July (Please refer to Appendix C for a copy of the survey).

Thirty-three percent of the 143 respondents were Cultural Affairs Officers or Assistants, 31% were Public Affairs Officers or Assistants, and 19% were Cultural Affairs Specialists. There were smaller percentages of other respondents, including Deputy Chiefs of Mission, Information Officers, and Public Affairs Specialists. The 143 survey respondents represented 77 Posts that had hosted the JA Program. All regions of the world were well covered. Twenty-five percent of the respondents reported on Africa, 23% on Western Hemisphere, 22% on Europe and Eurasia, 12% on Near East, and 9% each on East Asia and Pacific, and South Asia. Respondents represented more than 60% of all Posts that had participated in the JA Program.

For complete presentation of information on Post and regional coverage, please reference the *Key Findings* section of Appendix D, *Post Survey Results*.

Site Visits and Interviews

The third element of the evaluation plan comprised site visits to Posts that had hosted multiple JA Programs in the recent past (or present). The purpose of the site visits was to gather first-hand input from U.S. Ambassadors, DCM, PAO and CAO Office staff, past program audiences and event participants, and representatives from in-country cultural and educational institutions. These interviews and focus groups provided critical data for qualitative analysis. Posts took on the prodigious task of crafting schedules that allowed the team to obtain a comprehensive view of the program in all countries and regions visited. Not only did Posts create detailed site visit itineraries, they also selected and coordinated interviews, arranged travel and accommodations, and provided the evaluation team with background information about Program deployment in their countries and regionally.

The evaluation team conducted site visits in Bulgaria, Honduras, India and Cameroon, covering Europe and Eurasia, the Western Hemisphere, South Asia, and Africa (please reference Appendix E for site visit reports). Over 160 interviews were conducted⁸ with a wide range of informants, including Post staff, local organizations, program participants, local musicians and students, the media, businesses, and various officials.

⁸ Please refer to Appendix F for interview protocols



The following table is a breakdown of the site visit interviews conducted:

Site Visit Interviewees	# of Interviews	% of Total Interviews
JA Program/Local Musician	33	20%
Local Cultural Institution	30	18%
Local JA & Arts Promoter	20	12%
JA Program Event Participant	15	9%
Local School	9	5%
Local Students	9	5%
U.S. Jazz Ambassador	7	4%
Public Affairs Officer	7	4%
Public Affairs Program Manager, Advisor, or Specialist	5	3%
Local Business	5	3%
Foreign Official	4	2%
Local Media	4	2%
Ambassador	3	2%
Deputy Chief of Mission	3	2%
Cultural Affairs Assistant	2	1%
Cultural Affairs Officer	2	1%
Cultural Affairs Specialist	2	1%
Consul General	2	1%
Information Officer	1	1%
Information Specialist or Assistant	2	2%
Media Resource Center Director	1	1%
Post Arts Supporter	1	1%
Post Intern	1	1%

Table 2: Site Visit Interviewee Types

Bulgaria

From September 7 through September 12, 2004, the evaluation team conducted approximately 18 interviews with Post staff, past participants, local media, and JA musicians, in addition to interviews with co-sponsors of 2003-04 JA Program activities in Plovdiv, Shumen, Sofia and Sozopol. With support and assistance of the Post, the evaluation team observed concerts of the 2004 JA Program (Roseanna Vitro and her Trio) who toured Bulgaria and other Eastern European countries. This enabled the team to conduct extensive interviews with the musicians and had the additional benefit of enabling the evaluation team to gather informal program feedback from the musicians during the concert tour.

Honduras

From Monday, November 1, through Friday, November 5, 2004, the evaluation team interviewed approximately 25 Post staff, local educational, government and business professionals, musicians and students in La Ceiba, San Pedro Sula and Tegucigalpa. Interviews and observations conducted in Honduras primarily represented the 2003-



04 JA Program tours and involved feedback from students and staff at government-sponsored music schools, as well as board members and staff of local government-sponsored cultural foundations. Additionally, the evaluation team was able to meet with local government officials, such as the current and former Ministers of Culture, to learn about the state of the arts in Honduras and what U.S. embassy-sponsored programs like the JA Program bring to the country.

India

From Monday, December 6, through Friday, December 17, 2004, the evaluation team conducted a site visit in India. The team spoke with over 100 people in Goa, Mumbai, Kolkata, Chennai, Jaipur, and Delhi. Interviews were conducted with Post staff (including the DCM in Delhi, and the Consul Generals in Mumbai and Chennai), and local organizations, musicians, students, and businesses. Other interviewees included local, high-level officials, from Goa's Leader of the Opposition and the Honorary Consul of the Federal Republic of Germany to the Secretary, Department of Art, Culture & Tourism, in the Government of N.C.T. of Delhi. All informants lent insight into the diverse Program goals in each region of the country. Additionally, receptions were held in Mumbai and Kolkata, where the evaluation team had the opportunity to discuss the Program in an informal setting with JA program and arts supporters/promoters and numerous former participants.

Cameroon

From February 14 - 25, 2005, the evaluation team conducted a site visit in Cameroon. They visited Yaoundé, Douala and Limbe and interviewed 12 Post Staff members, musicians and representatives of local cultural institutions. Due to visionary planning and support from the Post, the evaluation team had the opportunity to observe concerts, press activities, and a workshop for local musicians given by American blues trio Keith "The Captain" Gamble and The Nu Gypsies. Although this group was not formally a part of the JA Program, the Embassy sponsored and organized this tour in the style of previous JA visits and retained the title "Jazz Ambassadors" for the group and its activities. As in Bulgaria, having access to the concert tour musicians enabled the evaluation team to conduct extensive interviews and gather informal program feedback.

Musician Surveys

AMS worked with the ECA program officer and Kennedy Center administrative staff to compile a database of musicians who had participated in the JA Program. Using this resource, AMS contacted past and current JA Program musicians via e-mail. They were advised of the evaluation and asked to participate, by completing an upcoming survey about their experiences with the Program. The musicians were also asked to update their contact information at this time. The evaluation team developed a web-based survey⁹ soliciting feedback on Program activity, impact and effectiveness. The survey was distributed to 127 musicians: 100 by email and 27 by regular mail (for musicians without internet access). Ultimately, the team was able to contact 104 of 127 musicians who had participated in the Program.

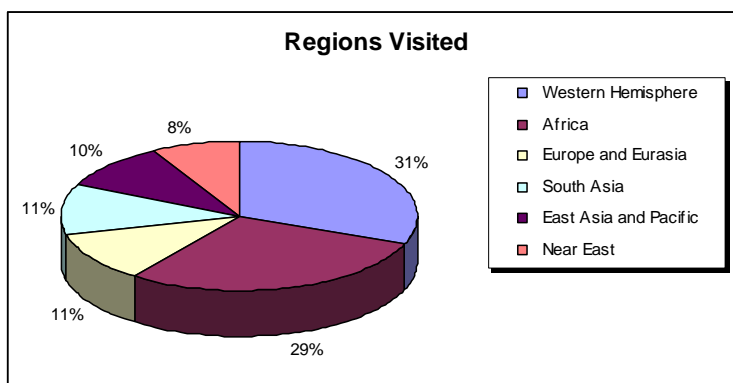
⁹Copy of survey included in Appendix G of this report



Of the 85 musicians who responded to the survey (82% of those contacted), 73 (86%) participated in one Program tour while 8 (9%) participated in two tours, and four (5%) participated in three tours (one person did not specify level of participation).

Collectively, survey respondents described 101 total Program tour experiences. Forty-five percent of these tour experiences occurred during 2003-04, while another 29% occurred during 2001-02. The remainder occurred prior to 2001.

As noted in the chart below, the 85 responding musicians made 144 visits¹⁰ to six regions. As seen in the chart below, thirty-one percent of these regional visits occurred in the Western Hemisphere; the next highest percentage (29%) in Africa. (Please refer to Appendix H for additional data on survey respondents.)



N = 144 Visits

Figure 4: Regions Visited by JA Program Musician Survey Respondents

Musician Interviews

In order to collect qualitative data not captured by the surveys, the evaluation team conducted in-depth telephone interviews with the musicians. (Please see Appendix I for a copy of the interview protocol.) Program musicians were asked at the end of the survey if they would be interested in participating in an interview. Those that indicated an interest were screened based on the location of their tour(s) to ensure a broad geographical distribution within the sample. Interview participants represented 36 different tours over seven years. Most of those tours occurred between 2000 and 2004 (95%). The musicians interviewed by telephone had visited all regions of the world for the Program with most traveling to the Western Hemisphere (32%), Africa (19%) and South Asia (17%). Interviews lasted, on average, between 30 minutes to one hour.

¹⁰ Some tours covered more than one region; therefore there are more reported visits to regions (144) than tour experiences (101).

Evaluation Findings

Overview

Comprehensive site visits in four countries, surveys and interviews with Post staff, and surveys and interviews with participating musicians provided extensive quantitative and qualitative data for evaluating the outcomes of the JA Program. Findings from the analysis demonstrate that the **JA program is highly effective in achieving all State Department, ECA, and JA Program goals, as well as specific Post goals:**

- Fostering mutual understanding
- Cultural diplomacy: Extending the range and reach of traditional diplomacy
- Public diplomacy: Serving as an alternative mechanism for policy dialogue
- Targeting and reaching key audiences
- Fostering learning and awareness of American culture and cultural heritage through cultural exchange
- Providing music/jazz/cultural education
- Raising awareness of Post programs and initiatives
- Providing musicians with professional, artistic, and personal development opportunities

Indeed, as seen in the chart below, ninety-seven percent of Post respondents believed JA programming is “very effective” or “somewhat effective” in reaching Post goals.

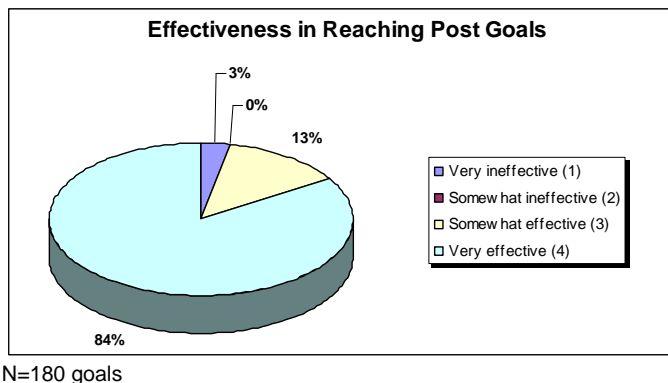


Figure 5: Post Survey - Effectiveness in Reaching Post Goals

Musicians held similar views, with **95% of those aware of Post goals reporting their ensembles were either “very” or “somewhat” effective in helping achieve these goals.**



Not only was the program a success in reaching its goals, it was also highly effective in reaching a wide range of audiences.

- Ninety percent or more of Post respondents agreed that the Program was effective in reaching students and local musicians.
- Eighty percent or more believed the Program was effective in reaching youth, the general public, official guests, host government officials, education and cultural institutions, members of the diplomatic corps and the local media.
- The Program was also found to be largely effective in reaching local community groups, ethnic minorities, and ECA program alumni.

The following sections detail specific evaluation findings for each of the eight program goals. Each section begins with an introduction that provides a context for understanding how Posts and other respondents interpreted JA program goals; the next segment describes the activities employed to reach these goals. Finally, the third examines quantitative and qualitative data that provide evidence that the JA program achieved significant outcomes in each goal area. It concludes with a review of how a significant multiplier effect contributed to the program's achievements and impacts.



Fostering Mutual Understanding

Program Goal 1 – Fostering Mutual Understanding

Introduction

One of the primary goals of the Jazz Ambassadors Program is to foster mutual understanding between Americans and people in other countries.

Post staff, musicians, and those interviewed during site visits agreed that the JA Program is highly effective in promoting mutual understanding. This is accomplished in diverse ways: improving attitudes and beliefs about the American people, showing our “human” face, counteracting stereotypes, and celebrating common interests.

In addition, evaluation respondents agreed that jazz is an appropriate medium for showcasing fundamental American values, such as freedom of expression, creativity, and liberality of thought, and the guarantee of civil and human rights. The exchanges enable the people-to-people connections that inspire and sustain mutual understanding.

In Chennai, Consulate staff emphasized the importance of programs like the JA Program in helping to achieve their diplomatic mission:

Our broadest goal is mutual understanding. The Jazz Ambassadors Program really helps us achieve that. Jazz represents a piece of America that we're really proud of...The Jazz Ambassadors Program is something we can take credit for.

Another added:

Jazz Ambassadors is a vehicle for improving understanding of U.S. society and for opening doors to a variety of publics. Jazz is a metaphor for many of the values we hold dear as Americans, and helps foster the people-to-people connections that promote mutual understanding.

These thoughts were echoed by the Jazz Ambassadors themselves:

I consider the Jazz Ambassadors Program to be a mission of peace which promotes a greater global understanding, a global exchange with jazz, as the catalyst, the centerpiece.

Indeed, the notion that music, and jazz in particular, is the most appropriate medium for enhancing and increasing mutual understanding was a view common to nearly all interview respondents.

The American Embassy wishes to reach Hondurans through music and culture so that they can see a better world beyond what they know (a world in which poverty and crime abound). Music encourages students to expand their horizons and jazz music, in particular, has universal appeal and supersedes all cultural differences.

(Post Interview Participant)



The mutuality of the exchange that infuses the JA Program also creates reserves of goodwill, critical to mutual understanding. In Africa, one Post respondent commented:

Over the years, Jazz Ambassadors activities have been used to promote goodwill for the U.S. mission in Nigeria. Jazz Ambassadors programs provide an excellent opportunity for Nigerian audiences to appreciate U.S. artistic expression and celebrate common interests.

The United States Ambassador to Bulgaria also emphasized that the JA Program “builds a lot of goodwill” and is “encouraging to Pro-American Bulgarians, strengthening [to] our friends.” He added that the Program also “shows a commitment by the United States to the human relationship.”

Activities Supporting Mutual Understanding

The whole range of JA activities supported goals associated with mutual understanding, from large public concerts, to jam sessions with local musicians, to educational workshops and lectures.

By sharing a common love of music in areas that rarely see American visitors, the Jazz Ambassadors visit showed the Nigerians that the US and the US Government are trying to reach out to them and care about reinforcing our friendship.

(Post Survey Respondent)

In Ethiopia, the Post’s primary goal is to increase mutual understanding between the people of Ethiopia and the people of the United States. In order to meet this goal, the Post makes certain that, in addition to formal concerts in the capital, the JA musicians had the opportunity to play with traditional Ethiopian musicians, and that these unique sessions “exemplified the U.S. musicians’ role as artistic ambassadors.”

Furthermore, the Paris Post seeks to develop mutual understanding with youth specifically and so offered “a full day program...in the Paris region with multicultural youth in a junior high school in an underprivileged suburb.” Program activities included “an introduction to jazz and musical improvisation to over 100 students [and]... two workshops (vocals and percussions) during which the JA Program musicians shared their personal experiences and messages of hope, tolerance and hard work.”

In order to meet their goal of “Promoting cultural diversity and mutual understanding through music,” the Post in Yaounde explained that through a workshop for local musicians, participants had the opportunity to discuss the specificities of their various musical genres and techniques. Additionally, public performances were used to highlight the diverse influences that contribute to contemporary jazz.

Effectiveness in Achieving Mutual Understanding

According to Post staff and Program musicians, **the JA Program is highly effective in achieving the goal of mutual understanding.**

- Ninety-four percent of Post staff reported the Program is effective in improving attitudes and beliefs about the American people; and



- Ninety percent reported the same about creating mutual understanding and strengthening relations with other countries.

Musicians surveyed reported similar levels of JA effectiveness in reaching these goals (see figure 6). In addition, 95% of Post staff agreed the **JA Program is effective in generating goodwill** and 98% of JA musicians agreed **their ensembles were effective in representing American values** like creativity and freedom of expression.

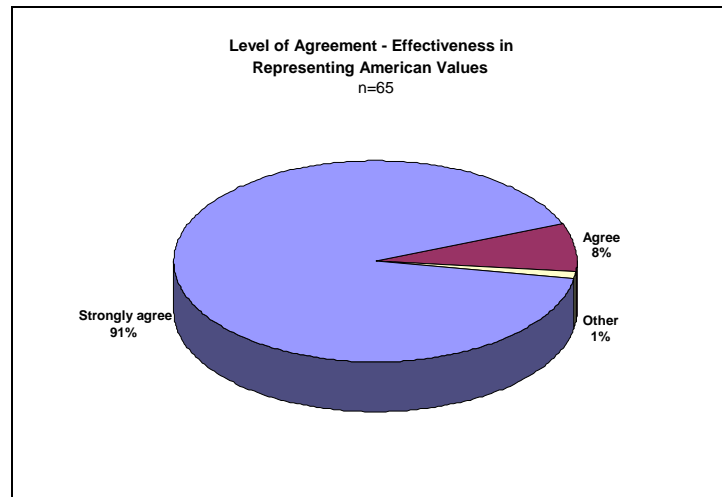


Figure 6: Musician Survey - Program Effectiveness in Representing American Values

Post respondents offered numerous examples about program effectiveness in demonstrating and illustrating American values.

In Cameroon, the Post collaborated with The Martin Luther King Jr. Memorial Foundation in Limbe, an organization dedicated to world peace, human rights and sustainable development, to present a JA concert celebrating Martin Luther King's legacy and raising awareness of Black History Month. Multimedia presentations on Dr. King's work were part of the evening and included posters and photographs displayed in the auditorium and videotapes of Dr. King's speeches presented just before the concert. These events highlighted American values in the areas of civil rights, peaceful resolutions to conflict, and multiculturalism. Post staff noted that celebrating Dr. King and the contributions of African Americans in America raised awareness of commonalities

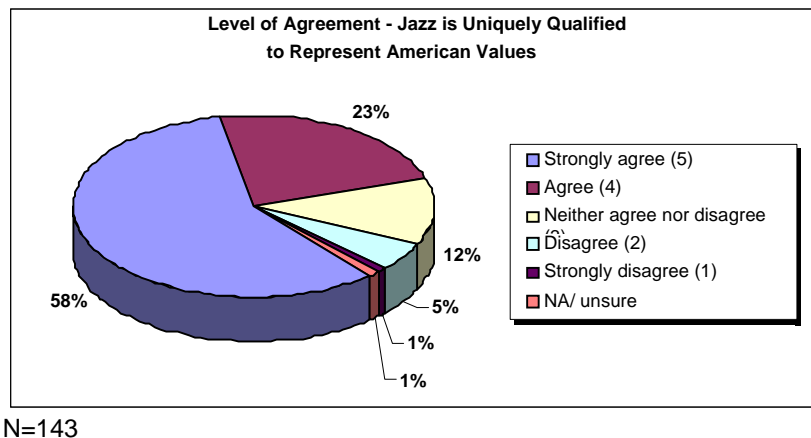
When asked if the program had contributed to an increased knowledge and understanding of American values, culture and cultural history, the American Ambassador to Bulgaria commented that *people look at jazz as uniquely American...Communists listened to jazz [because it was] associated with freedom of expression.*

He described a party he had attended with Bulgarian officials. All the music at the event was American, including well-known jazz hits from the 1950s and 60s. The Bulgarians knew all the words to these American songs, even though they were old hard-core, hard-line Communists. He noted that *[American] music had penetrated their culture.*



between African and American history and experience. They also commented that jazz, as an art form, illuminates interesting aspects and periods in American history, as well as the importance of tolerance and diversity.

Post staff in Honduras commented that JA activities, including public concerts and student workshops, brought people together and thus helped to strengthen democratic values in Honduras. JA musicians teach students to persevere, practice, and maintain discipline and an education, and about diversity – all qualities reflective of American culture. Furthermore, Posts agree that jazz is uniquely capable to represent these qualities (please see chart below).



**Figure 7: Post Survey –
Appropriateness of Jazz in
Representing American Values**

Audiences were engaged by performances emblematic of these values, as in one Muslim country:

The presence and personality of the female singer in the ensemble also indirectly supported Post goals of supporting women's engagement in society. Her voice, stage presence and personality spoke volumes for the role of women in social and public life in U.S. society.

Similarly, Posts articulated goals that emphasized these themes:

Promoting mutual understanding among diverse and multicultural audiences through jazz music, a national treasure that represents American values of freedom of expression and creativity.

In keeping with Mission goal related to public diplomacy and mutual understanding... the Jazz Ambassadors Program reinforces the positive aspects of shared cultural values as jazz performances continue to provide unique insights into American society and culture.

Summary



Post respondents, including United States Ambassadors and DCMs, and JA musicians agreed that the JA Program is highly successful in promoting mutual understanding among citizens of participating countries, a key component of public diplomacy. Post staff overwhelming agreed that the Program is effective in improving attitudes and beliefs about the American people and creating goodwill. It is a powerful approach, using music and people-to-people, citizen diplomacy to create mutual understanding. This high quality American jazz program represents democratic values, including cultural diversity, freedom of expression, and human rights to people all over the world.



Cultural Diplomacy

Program Goal 2 – Cultural Diplomacy: Extending the Range and Reach of Traditional Diplomacy

Introduction

Posts often used the JA Program as a mechanism for cultural diplomacy. Posts relied on the Program to extend the range of traditional diplomacy through cultural exchange and outreach to those who would not normally participate in other Post programs. That is, in many countries, key opinion leaders who influence the “national ethos” – like university scholars and cultural figures – may not be interested in other Post offerings or may not attend events that are perceived as “too political.” JA activities, as non-political cultural events, allowed Posts to reach key constituents in a unique and meaningful way.

As two respondents commented, the Program was used to “[attract audiences] who normally shunned U.S. government-sponsored programs and activities” and to create appropriate atmospheres to “convince key publics of the correctness of [United States] policies.”

Posts often used these positive cultural experiences to counteract negative attitudes towards the United States and its policies. For example, in Gabon, the JA program was used to “share American culture with Gabonese audiences at a time when the image of the United States was negatively portrayed in the press.” More broadly, Post staff used JA activities to promote appreciation for U.S. culture among leading decision makers throughout participating countries.

A common theme was building up “reservoirs of goodwill” so that more difficult policy discussions could follow. A number of Program aspects made this goodwill possible: the many positive qualities of selected musicians; the relaxed atmospheres during program activities; and the power of music to dissolve long-standing barriers to communication. Post respondents explained that:

The American Ambassador in Honduras believes that cultural diplomacy is the most effective type of diplomacy:

Arts and culture present Americans at their best and programs like the Jazz Ambassadors Program alleviate a lack of trust because they are personal in nature, offering person-to-person contact.

☞

In discussing the Jazz Ambassadors Program, staff at the American Embassy in Sofia, Bulgaria, noted that cultural diplomacy creates goodwill and a common denominator for building diplomatic relationships. In some Posts, there may be little positive interaction regarding political and/or economic issues, and programs like Jazz Ambassadors provide one thing positive on the menu of negative issues discussed on a daily basis with officials and government leaders.

[We] can't over-estimate the impact of programs like the Jazz Ambassadors, and the entrée it gives us to targeted audiences. It helps us build up reservoirs of goodwill so we can talk about harder issues.



The United States has a rocky relationship with Laos, and we often criticize the government for its political and economic policies. The Jazz Ambassadors Program is useful for fostering goodwill in a more relaxed atmosphere.

[We used the program] to bring U.S. cultural events back to a war-torn country in recovery, to expand U.S. influence, and to further reconciliation and peace among the country's citizens.

Activities Supporting Cultural Diplomacy

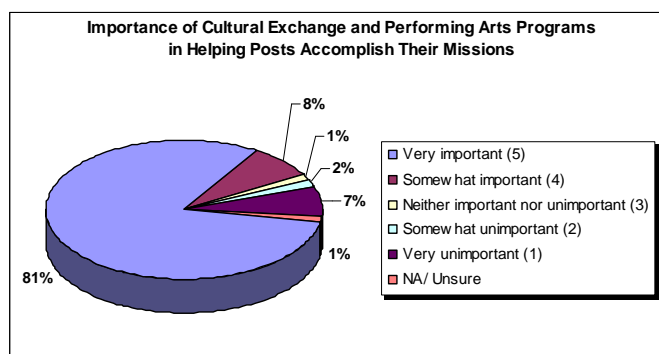
Post activities that supported cultural diplomacy goals included JA concerts given in partnership with local universities and cultural institutions, events at official venues, and activities in targeted communities outside the capitals. For example, the Post in Hanoi worked with the Hanoi National Conservatory of Music and the Ministry of Culture in order to bring the JA Program to Vietnam. Furthermore, Post staff shared that:

Building relationships with cultural institutions with common interests was mutually beneficial. The Conservatory received international artists at little cost to their institution and the U.S. Embassy got permission to bring in American performers through their contacts at the Ministry of Culture. Once trust was built, the Embassy no longer had to worry about censorship or withholding of permission for performances.

Another Post shared that they “took this program to one of the Omani cities traditionally underutilized in cultural programming, connecting with regional and local government officials and cultural, NGO and educational leaders.”

Some Post staff noted JA Program activities produce “unprecedented records of participation” in Post offerings in host countries. Indeed, nearly all Post staff surveyed reported high levels of attendance (often to “standing room only”) for many JA activities, a pattern in marked contrast to some of the other programs hosted by the U.S. Embassies.

As evidence of support for the use of JA activities for cultural diplomacy, **89% of Post respondents believe that cultural exchange and performing arts programs are important in helping Posts accomplish their missions** (please refer to Figure 8 below).



**Figure 8: Post Survey -
Importance of Cult. Exchange**



During evaluation site visits, high-level Post staff – especially the Ambassadors – commented on the importance of cultural programs like the Jazz Ambassadors. The United States Ambassador in Bulgaria noted that the ability to offer programs like the JA is important to his position among his diplomatic colleagues. He noted that the United States does not offer many cultural programs, in comparison to the number offered by other governments, such as the French and Italians, for example.

Similarly, the Consul General in Mumbai, India, emphasized the importance of the JA Program in an increasingly competitive diplomatic environment, in which the Italians, French, and British offer a significant amount of cultural programming. Embassy staffs in New Delhi likewise place a high value on the JA Program due in part to the image-enhancing opportunities it brings. “Cultural programs bring people together that otherwise would not be engaged. Without these types of programs, we [the United States] are seen too narrowly... not culturally,” especially in comparison to other foreign posts that regularly offer high quality cultural programs and events.

Effectiveness as an Instrument of Cultural Diplomacy

As evidence that program activities are effective tools of cultural diplomacy, Post staff indicated they believe the **JA Program is highly effective in improving attitudes and beliefs about the U.S. government** (please refer to Figure 9 below). As one respondent commented, “through the JA, our Post was able to get an American presence in some hostile places and in areas with apparent anti-Americanism. Through the JA, we were able to communicate via music, with people in very remote areas, and soften positions.”

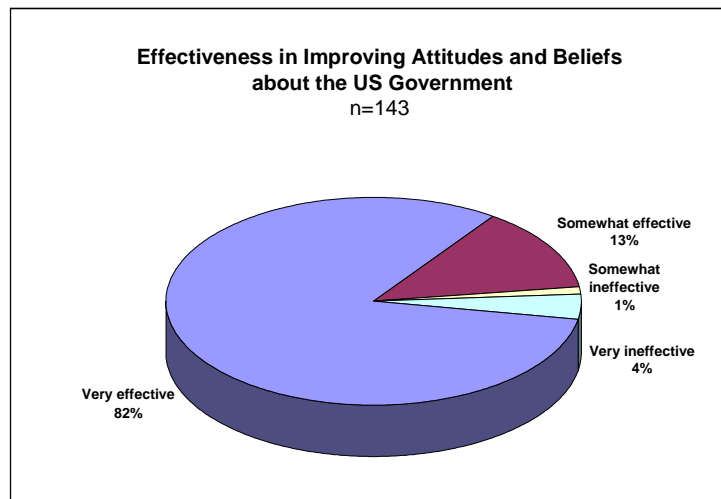


Figure 9: Post Survey - Effectiveness in Improving Attitudes & Beliefs about the U.S. Government

This “softening of positions” was a key aspect of cultural diplomacy in counteracting negative attitudes towards the United States. In Tijuana, Post staff viewed JA activities as successful in reinforcing cultural ties between the United States and Mexico, and “promoting U.S. society and values against a backdrop of often



contentious U.S. immigration policy.” A Post respondent from Egypt made a similar observation:

Culture and the arts are a welcome method by which the United States can reach a variety of audiences in a variety of ways and show American interest in Egypt, in communicating with Egyptians, and help establish a positive and possible point of rapport versus the often negative cast of foreign politics and the tensions in the area.

Partnerships with local institutions and universities were often essential in overcoming negativity and meeting cultural diplomacy goals, as in this example from Colombia:

University faculty and students in Bogotá, particularly at the public university, can be virulently hostile to U.S. policy, and regard the U.S. government as remote and arrogant. Bringing a quality group directly to them and involving them gives them second thoughts about their opinions, and opens them up to other programs. Starting out with a program that had nothing to do with U.S. foreign policy – particularly about “Plan Colombia” – was critically important for us.

Staff at the Consulate in Mumbai, India, noted that the JA Program has had unique benefits for a variety of co-sponsoring organizations. For example, the Taj Palace found that by serving as host to a Program concert, they were able to offer their VIP guests a unique performance of the highest standard. They also shared that they are always “happy to work for a good cause” and would be “happy to work with [the Embassy] again.”

Post staff noted that the JA Program is a particularly powerful aspect of diplomacy in countries that place high values on the arts and culture. When Posts are able to offer cultural programming in host countries, they are able to open doors through the common language of music:

This [JA program] was the first time that any Americans had participated in the performing arts summer festival on the Bodrum Peninsula. The mayor and governor have invited the Embassy to return and bring more American cultural events to Bodrum. The mayor wrote, “We believe the only common language is art... We are ready to welcome the [American] art projects and cultural events.”

Music is an extremely important cultural value here. Jazz Ambassadors performances for general and select audiences permitted exchanges of cultural values and mutual understanding.

Since Paraguay is a music-loving country, the JA Program is a perfect way to promote mutual understanding among the Paraguayan people.

As a further testament to the effectiveness of the JA Program in reaching cultural diplomacy goals, a number of Posts continued JA-like programming even when they lacked State Department assistance in doing so. During 2003 and 2004, the U.S. Embassy in Honduras, with its own funds, sponsored jazz ensembles to tour the country, giving performances and workshops similar to those presented as part of the JA Program. The Post in Cameroon did something similar. In 2005, the Embassy



sponsored and organized a tour by a New York blues ensemble in the style of previous JA Program tours and retained the title “Jazz Ambassadors” for the group and its activities. This title was retained due to the success and popularity of previous JA tours, to help attract media attention, as well as to appeal to prospective concert attendees and event participants.

Summary

In sum, the JA Program is an effective instrument of cultural diplomacy for U.S. Posts. It is strategically deployed by Posts to effectively reach key constituents who would not otherwise attend Embassy programming. Program activities are successful in softening political positions through establishing cultural commonalities and a “common language” and enabling United States Ambassadors to show U.S. support for the arts and culture, not only in their host countries, but also among their diplomatic peers. This final comment sums up the use of this important cultural diplomacy strategy to build trust and goodwill around the world:

The visit of the Jazz Ambassadors strengthened the foundation of trust between the United States and the Philippines. The Program fostered among Filipino audiences deeper understanding of U.S. society, culture, and values through the music and history of jazz.



Public Diplomacy

Program Goal 3 – Public Diplomacy: Serving as an Alternative Mechanism for Policy Dialogue

Introduction

Post respondents see the JA Program as integral to the practice of **public diplomacy**. These staff emphasized that the Program is used to create outreach opportunities for Embassy personnel with key, upper-level contacts, to increase their Missions' public profiles, and to gather leaders from various sectors of society to discuss key policy issues (such as, economic policy and foreign policy) with senior Post staff in informal settings.

This program creates opportunities for Foreign Service Officers to strengthen mutual understanding and diplomatic relationships with other diplomats, political leaders, and citizens of other countries around the world (a Post respondent).

Examples of Post JA public diplomacy goals include the following:

To make Post and in-country institutional contacts and connections that can strengthen foreign relations.

To promote economic goals and private-public partnerships; as a former communist country, the population had been used to getting cultural events for free, but such a system no longer works, so we used this as an opportunity to promote a new economic model.

To meet with senior Post contacts (as well as Jamaicans from all sectors of society) to discuss key issues in an informal setting to advance Mission goals.

The program is used as a public diplomacy initiative to create outreach opportunities for Embassy personnel and increase our public profile.

Posts used the Program to broaden their official contact bases, to revive diplomatic ties that were either weak or dormant, and to further understanding with high-level contacts in informal settings. One respondent noted that:

Jazz Ambassadors activities provide the Chief of Mission with the opportunity to interact with several high level government officials, legislators and members of the diplomatic corps at a single gathering.

Some posts even used the activities to bring together members of opposing political parties in a relaxed and neutral setting.



Activities Supporting Public Diplomacy

JA activities that support this goal feature more intimate concerts and receptions at official residences (usually the Ambassador's residence) and other private affairs featuring music and contact with JA performers.

The concert for the DCM in Morocco brought in 35 diplomats for whom we played a concert in a nice, intimate setting, placing everyone at ease and opening the doors of mutual appreciation (from a JA musician).

During the evaluation site visit in Cameroon, Post staff described a JA performance during the 2004 Program tour in which members of the current, deeply entrenched government were in the same room with members of the political opposition, some of them having discussions for the first time. During the reception at this event, members of the Post's staff were each assigned a Cameroonian government official or politician with whom to conduct one-on-one policy discussions in an attempt to soften positions and open positive dialogue. These strategies allowed the Post to play a key facilitative role with the two opposing parties in a comfortable, non-threatening environment.

The 250 people attending a 2005 outdoor jazz concert at the Ambassador's residence included various ministers of the Cameroonian government and members of the diplomatic corps from countries throughout Africa, Europe, and including the Middle East. The Ambassador noted that the Libyan Ambassador's presence at the evening's event was "the first time he had set foot on American soil." It is important to note again that the Post did not receive official assistance from the State Department or ECA in its programming for 2005, but due to the effectiveness of the JA Program as a tool of public diplomacy, the Post used its own resources to sponsor several concerts and workshops that were presented in the "JA style."

From nearly all accounts, JA events secure important audiences and elicit positive responses. As one musician described:

We were usually asked in each country to perform a concert at the Ambassador's residence for invited attendees who were largely dignitaries. From all the accounts I heard from attendees, the dinners at the residence were always more attended and more lively when the Jazz Ambassadors were there.

The program's ability to appeal to dignitaries and key government leaders make it an especially effective tool of public diplomacy.

Effectiveness as an Instrument of Public Diplomacy

Results from Post surveys and site visits alike provide evidence that the JA Program is successful in accomplishing goals of public diplomacy. Additionally, one Post shared that concerts at the Ambassadors' and DCMs residences in Abidjan "reinforced cultural ties between the United States and Cote d'Ivoire." In Trinidad, the Program is used as a public diplomacy initiative "to create outreach opportunities for Embassy personnel and increase our public profile." This was done by extending performance and reception invitations to Embassy contacts and using this opportunity to foster better understanding through culture.



On surveys, **most Post staff agreed that the JA Program is effective in providing alternative venues for policy dialogue** (please see Figure 10), as highlighted in the above examples from Cameroon.

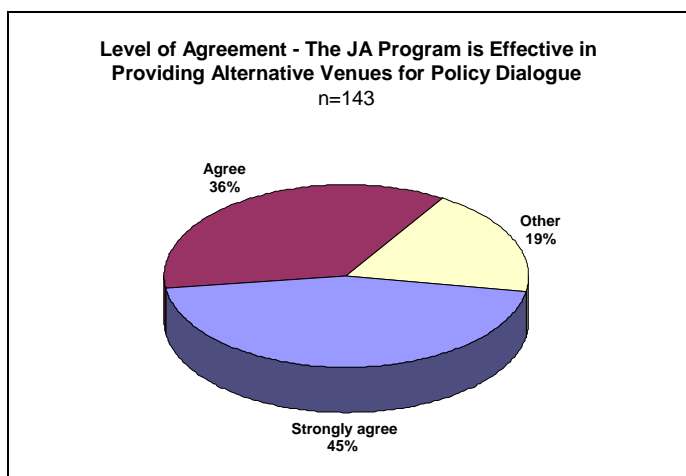


Figure 10: Post Survey - Effectiveness in Providing Alternative Venues for Policy Dialogue

Furthermore, 70% of Post staff strongly agree and 24% agree that JA activities are effective in extending the reach of traditional diplomacy (please see Figure 11). In Mumbai, India, Consulate staff discussed their key objectives of carrying out interactions with “200+ million Indians.” The JA Program and the instant appeal of jazz music aided the Consulate in furthering its diplomatic goals by providing alternatives for targeted groups to gather and enjoy music. Making the program available to audiences such as opinion makers, key NGO leaders, local/state government officials, business and community leaders, and politicians is of utmost importance in this Post’s public diplomacy efforts.

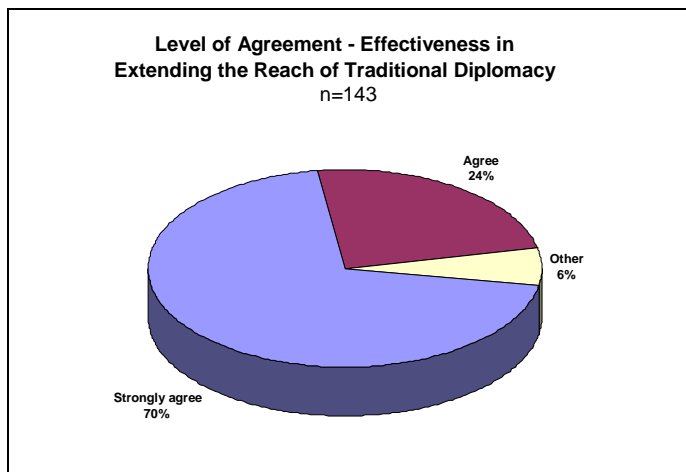


Figure 11: Post Survey- Effectiveness in Extending the Reach of Traditional Diplomacy



Summary

In sum, the JA Program is an effective tool of public diplomacy. VIP concerts at official residences gather together high-level, government officials, key contacts, and members of the diplomatic corps in more informal settings where discussions can take place. The responses of those who attend these events are very positive, given the other more difficult policy discussions that take place in other settings. Post staffs agree that the Program is effective in providing alternative venues for policy dialogue.



Key Audiences

Program Goal 4 – Targeting and Reaching Key Audiences

Introduction

Jazz Ambassadors Program activities were strategically deployed to reach targeted audiences. Post respondents frequently mentioned targeting key audiences as a critical Post goal in support of public diplomacy. The most commonly targeted audience for Posts were young people (including students), Muslim populations, those in underserved locations (outside the capital), ethnic minorities, and low-income groups. Sometimes, these goals were integrated with other Post goals, such as providing “outreach to Muslim communities by taking U.S. cultural programming to areas with significant Muslim populations.”

We played for an organization that helped at-risk youth in Bahia, Brazil - we had a wonderful workshop, the people were really into it. We [also] did a workshop at a middle school...they hadn't really heard jazz before and their idea of American music was only pop. We introduced them to something new... it was great.

...It was important to the people [and] the Embassies to just play music for people and do things for a good cause. Some of these countries are very much ignored by the rest of the world. It showed them that they mattered and someone wanted to share with them.

(JA Musician)

Examples of Post goals to reach key audiences include the following:

In Padgovica, Serbia and Montenegro -- To engage youth audiences with a variety of American cultural trends.

In Laos -- To expand outreach beyond the usual circle of government officials/cultural figures to include 'average' Laotian, especially youth.

In Thailand -- To bring the rich heritage of American jazz to a provincial city, where opportunities to hear jazz and meet American musicians are less frequent.

In India -- To reach out to a younger audience and get across a more positive, culture-centric image of the United States to counter the negative images pervading the media.

Activities Targeting Key Audiences

In order to reach targeted audiences, JA concerts and workshops are presented in key communities and venues that are accessible to populations of strategic interest to Posts. For example, in Bulgaria, the 2004 Jazz Ambassadors performed a concert in the medium-sized city of Shumen in order to reach out to their Muslim population (which is a minority in Bulgaria).

Musicians reported performing in a variety of unique situations to reach special groups as evidenced by the following:

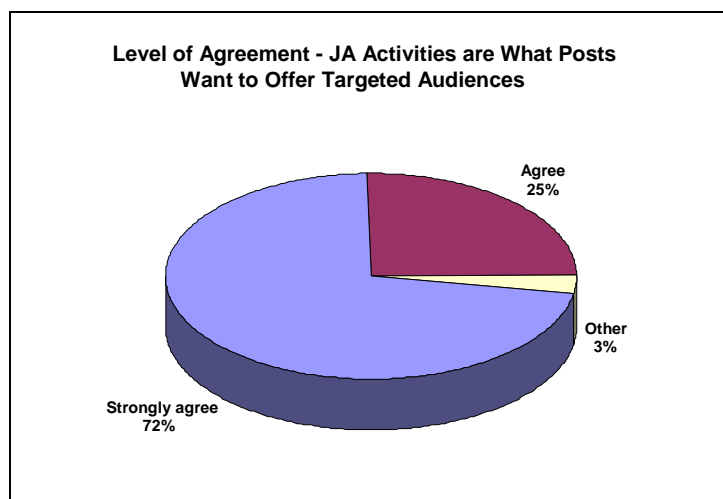


- In Indonesia, free performances were scheduled in three major cities in order to promote jazz as a uniquely American art form with “younger, broader, deeper” audiences, along with master classes at music schools that encouraged cultural and educational exchange.
- In Cambodia, JA musicians performed with a Muslim children’s choir.
- In Oman, JA musicians “presented a special performance for Muslim women who would have felt uncomfortable attending a mixed concert.”
- In Turkey, they presented a concert for Turkish Cypriots, an ethnic minority in that country.
- JA musicians played for homeless and displaced Colombian children in Bogotá, demonstrating U.S. concern for those living in poverty in South America.
- Other Jazz Ambassadors improvised with tribal musicians in Papua New Guinea, participated in joint concerts and workshops with Palestinian musicians in the West Bank, visited an African Maroon village in Surinam, reached Muslim audiences in remote regions of Niger and Nigeria, and performed for different ethnic groups in Bosnia and Macedonia

In Morocco, we played for 100 ten-year-old orphaned boys. This was a very moving experience that took place in a private institution that was the only place for these kids to live and learn.

(JA Musician)

And, indeed, as suggested by the examples above and in the chart below, Post staff strongly agreed that the JA Program provides the kinds of activities they need to reach their targeted audiences.



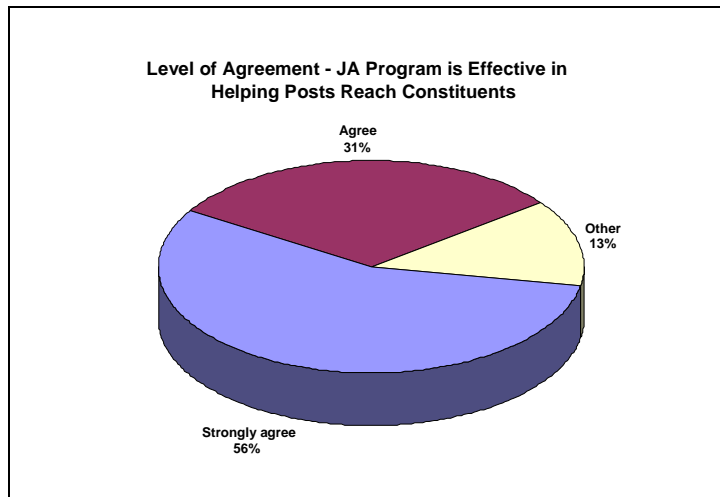
**Figure 12: Post Survey-
Activities Appropriate for
Targeted Audiences**



Effectiveness in Targeting Key Audiences

On Post surveys, respondents agreed that the JA Program is effective in helping Posts reach their constituents and key audiences (please see Figure 13). In addition:

- 83% of Post respondents rated Program activities as effective in reaching youth; and
- 75% of Post respondents rated the Program as successful in reaching ethnic and other minorities (these data not shown).



**Figure 13: Post Survey-
Effectiveness in Helping Posts
Reach Constituents**

Post staff offered a number of examples of JA success in reaching targeted audiences, like ethnic minorities in areas in the Middle East, where conflict and strife were at high levels. For example, the Embassy in Israel reported that the Program enabled them to reach both high-level and more general audiences. Furthermore, “[The Program] promoted regional stability by bringing together diverse audiences -- Arab-Israeli, Jewish, and minorities from immigrant populations.”

The Post in Albania explained that that the JA program served as a bridge between different ethnic groups:

One local musician, who met and played with the [JA] band, traveled to a neighboring country when the Jazz Ambassadors toured there and played with the group on stage. The musician was ethnically Albanian and the country he traveled to has a minority Albanian population and tensions exist between the majority and minority populations. However, [in spite of these tensions,] he traveled to the country and played, thus hopefully building a small bridge between the two communities in that country.



In many countries, the JA Program is highly successful in reaching young audiences. Staff at the Post in New Delhi observed that almost all the events scheduled for the Jazz Ambassadors in India targeted young audiences, who reacted with enthusiasm and exuberance and saw America as a vibrant cultural entity. The programs and the media coverage created a positive buzz about the United States. Local contacts suggested that jazz is becoming an increasingly popular art form among younger listeners and musicians in that country. One interviewee shared that, in the past, jazz concerts (including JA concerts) were places “to be

The youth were the most inspiring to us. They were so excited to hear English and understood our message of peace and loved the expression in the music. They wanted to be near us and be seen by us. It was the best feeling in the world to feel this love and interest and be able to return it.

(JA Musician)

seen.” More recently, they have evolved into authentic and enriching “listening experiences,” where people go to “become more sophisticated and knowledgeable” about jazz and its American genesis. The Post in Tegucigalpa is committed to presenting free concerts in different locations across the country because American Jazz music is popular among Honduran youth.

As another example, one Post organized a workshop for “youth-at-risk” featuring the JA program musicians. Staff reported the activity “was a terrific public diplomacy boost to the Embassy's work in focusing on this particular group of young people and providing them with a positive influence in their lives.”

Summary

The JA Program is effective in reaching key audiences of strategic interest to U.S. Posts. The Program is popular among youth in such diverse countries as India, Honduras, and Thailand. It is successful in reaching Muslim populations in Asia, Africa, Europe and the Middle East. Jazz Ambassadors are also effectively deployed in provincial areas, reaching those underserved by other Post programming. Finally, the Program demonstrates U.S. concern for the disadvantaged and helps build bridges among conflicting ethnic groups. Post and musician respondents agreed that this outreach has positive outcomes for all parties involved.



Fostering Learning and Awareness of American Culture and Cultural Heritage

Program Goal 5 – Fostering Learning and Awareness of American Culture and Cultural Heritage Through Cultural Exchange

Introduction

The most frequently mentioned goal on Post surveys was **facilitating cultural exchange** to cultivate greater awareness of U.S. culture, to support the discovery of cultural commonalities, and to establish linkages between American cultural communities and institutions and those in host countries. Many respondents mentioned that providing opportunities for JA musicians to interact and play with local musicians was a key aspect of facilitating cultural exchange. Posts linked cultural exchange with other goals, such as fostering mutual understanding, supporting cultural diplomacy, and targeting specific audiences. Respondents described cultural exchange goals in the following ways:

What poses as free entertainment is really an exchange of ideas, music, and mutual respect.
(JA Musician)

The most important objective is people-to-people cultural exchange, allowing people from countries where there is no or little access to information about the United States to meet with American musicians, feel American music and culture first-hand, and provide American musicians with the chance to interact with international musicians, thus enriching understanding of others' cultures (Post respondent).

I believe our goals were to act as goodwill musical ambassadors in the countries we visited -- to present to the people of these countries a taste of what I consider to be our most important artistic/cultural export. Further, [our goals were] to learn about and try to understand aspects of their culture and additionally, to interact with as many professional musicians in those countries as possible in order to exchange musical ideas and common practices. All-in-all, [we strived] to make a highly favorable cultural impression on those with whom we came in contact and to bring back a far greater understanding of the peoples of those regions (JA musician).

Both Post staff and musicians noted that jazz appeals to all age groups and makes use of a wide range of expressive forms than can be appreciated by diverse audiences. During a site visit to India, past participants in the Program suggested that jazz music is “by nature, multicultural,” and allows for multiple interpretations by people of differing backgrounds. Because of the universality of jazz music, participants are able to make cultural and musical connections through the JA Program. One local musician conveyed “jazz is something to be assimilated...to hear over and over.”

The nature of jazz as an art form creates effective conditions for cultural exchange, with the use of improvisation and “call and response” techniques in which musicians play music in local idioms and are answered by their “other-cultured peers” who



repeat and adapt musical phrases and rhythmic expressions in a jazz context. Some musicians reported that they extend the improvisation and interactivity to audiences, with one respondent describing impromptu dancing during a JA performance:

In Damascus, we did a public concert in the park. There had to be hundreds of people. People came up onstage for impromptu dancing; it was really exciting and spontaneous. Muslim children were singing and dancing along with university students. I remember that there was one vendor who was selling mulberry juice from a big metal container on his back, and he was dancing too!

Jazz is also effective in facilitating cultural exchange by highlighting its own diverse roots. Those in other countries recognize the uniqueness of jazz as an American art form, with roots in African traditional music, that has incorporated musical influences from Latin America, Europe, and other places in the world. As one of the Foreign Service Nationals commented during an evaluation site visit in Cameroon, “Cameroonians are happy to see Americans returning to their roots.” Thus, by bringing the JA program to African countries such as Cameroon, JA musicians are engaging Africans in a musical dialogue that is reminiscent of local traditions. Furthermore, through the JA Program, Africans are provided with evidence that their culture is appreciated outside of their continent.

Thus, jazz is an effective catalyst for cross-cultural sharing and learning. Respondents viewed workshops and other events that involve both American and local musicians as particularly effective in fostering this type of exchange.

One JA Program musician shared how program activities can engage and transform audiences:

We performed at a township in Botswana...it was an outdoor concert at the town's 'shopping' center. We went from people looking at us like they had no idea what we were doing, to a warm ovation and applause, including many questions about our music and our instruments, and where we were from.

These kinds of performances are what the program is all about to me - showing something beautiful about our country outside of the media's box. And it should go without saying how much we learned from performing in this kind of environment, and to this audience.

Activities Fostering Learning about American Culture through Cultural Exchange

Program activities to promote cultural exchange include workshops and events at schools, universities and cultural institutions, jam sessions and joint performances with local musicians, as well as large public concerts that expose many people to jazz for the first time.

In India, Goan musicians explained that the JA Program workshops provide a forum for exchange which allows them to learn about jazz music, share their knowledge with American musicians, and discuss the similarities to their own music. The JA Program offers generally self-taught jazz musicians the unique opportunity to further hone their craft and learn from and engage in cross-cultural exchanges with professional American jazz musicians.

In Honduras, master classes provide unique opportunities for exchange, as one musician commented:



I met an 80-year old drummer in a master class. I bought a 'talking drum' from him and we spoke rhythmically on the conch. Even though we had an interpreter, we didn't really use him. There was a connection that goes beyond language.

A Post respondent from Africa noted that extending awareness of American culture through public performances drew enthusiastic responses:

Audiences were ecstatic that they were able to hear a jazz group live. Jazz is very popular in Ghana. Many audience members said they had never had the opportunity to do so, and we enhanced their experience by giving them copies of photos with members of the band.

One musician credited the work done by the Posts in advance of JA activities to create the appropriate environment for meaningful exchange:

When we got to the workshop, there were musicians there that understood that we were trying to initiate cultural exchange and they had their instruments ready. We had a good formula in advance that really lent itself to fostering mutual understanding on a musical level.

Effectiveness in Fostering Learning about American Culture through Cultural Exchange

Both Post respondents and JA musicians provided strong evidence, often stated in very eloquent terms, that the JA Program is highly successful in promoting cultural exchange between the United States and countries around the world. **In fact, as seen in the figure below, 95% of Post staff believed the JA Program is effective in increasing awareness of American culture and cultural heritage.**

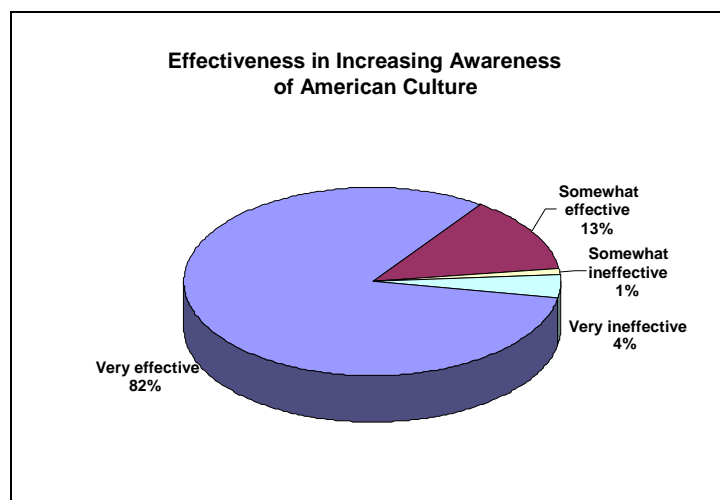


Figure 14: Post Survey - Effectiveness in Increasing Awareness of American Culture



Post staff also tended to “strongly agree” or “agree” that:

- JA Program musicians **establish a musical bond** (artistic dialogue) with musicians and students in the countries they visit (95%).
- Audiences in the countries visited by JA Program musicians **learn something about jazz** during performances and activities (92%).
- The JA Program is **effective in developing relationships** among American jazz musicians and jazz musicians abroad (85%).
- JA Program musicians **reach audiences who have never heard American jazz** before (67%).

One Post respondent commented that, through JA Program workshops, “local musicians and those who like music could learn directly from their U.S. colleagues about new trends in music. Through direct contact with local people, our JA [Program musicians] always bring new experiences and exchange of ideas, thus promoting mutual understanding.”

Musicians were also very positive about the impact of the program on cultural awareness and inter-cultural exchange. As previously discussed, a key aspect of cultural exchange is facilitated through this interaction and collaboration with local musicians.

- All (100%) agreed (either “strongly agreed” or “agreed”) that audiences **learn something about jazz** during performances and activities.
- Almost all (95%) agreed that audiences learn something about **American culture**.
- Almost all (94%) agreed that they **reach audiences who have never heard American jazz** before (see Appendix H for a table of musicians’ survey data).

Musicians tended to highlight the importance of showcasing jazz as a high quality representation of American culture. Musicians’ comments on their effectiveness in increasing awareness of American culture and heritage focused on a number of themes, such as increasing awareness of the history of jazz (including the influences of African and Caribbean music and other historical and cultural commonalities), the cultural diversity of the United States, and the “mix” of cultures in the United States. One Post respondent commented that this original American art form afforded musicians the opportunity to talk to audiences about regionalism, race, and religion in the context of jazz.

One musician described a successful workshop in Bolivia with musicians “who couldn’t speak English. But they wanted to play a song we knew and we came together on stage to create a great cultural exchange. It was beautiful.” Another Jazz Ambassador noted, “The exchange was quite mutual. We all became students of music rather than students of a particular [body] politic. Sharing music helped us



communicate the fact that we're all just people living in countries with rulers who do some things we like and some we don't. In the end we're all just people."

Other examples from musicians illustrate the range of successful – and mutual – exchange, which often benefited the Jazz Ambassadors as much as it did the local musicians.

The most important part of the tours for me was probably the exchange of cultural ideas with the musicians, and also with the people I encountered day after day. Actually sitting and studying with Sega musicians in Mauritius, and classical Pakistani musicians, and South African musicians, and Saudi Arabian musicians, and Venezuelan musicians, was an education no university could ever give. I hope I influenced those musicians even a fraction of the amount of how much they influenced me. I've talked with many other musicians who have been fortunate enough to participate...It's something I will never forget, and the experience helps me understand things going on in the world today in a way that I wish more Americans could know.

[It is] a mission promoting multiculturalism. The most wonderful thing that [we] were able to do was [teach] the people of Africa how the blues had evolved into this beautiful thing called jazz ...[their] awesome Ethiopian scale has a magical universal appeal that has really brought us together, globally. And the people of Africa are keenly aware of this evolution! Without the blues there is no true jazz. All things created have a foundation.

As these examples suggest, nearly all musicians (98%) agreed that they established musical bonds or artistic dialogues with the musicians and students they reached (please refer to chart below).

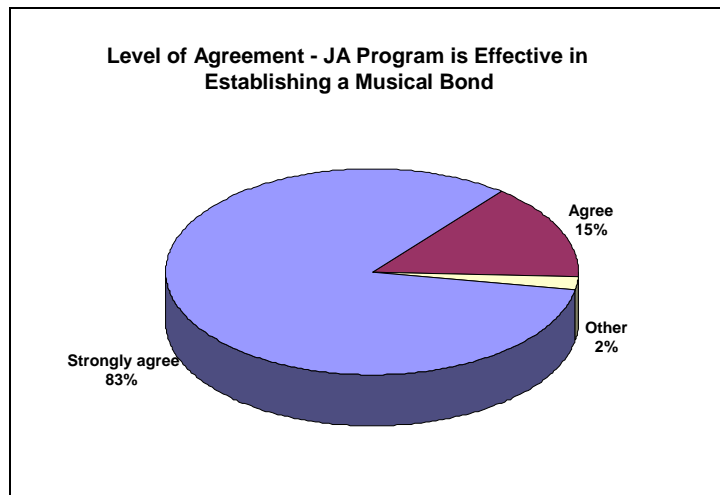


Figure 15: Musician Survey - Effectiveness in Establishing a Musical Bond

Post staff also viewed the JA Program as effective in developing relationships among American jazz musicians and jazz musicians abroad, and establishing bonds between



American musicians and students abroad. As one musician commented, “Forging friendships through music is great. The bonding experience is wonderful and happens when musicians interact with other musicians.” The linkages extend beyond friendships; the level of musical exchange that occurs during JA activities leads many participants to continue **professional and artistic collaborations that began during their visits.**

- The majority of musicians (68%) indicated they had **established or planned to continue collaborations** that grew out of their JA experiences.
- **In addition, the majority of musicians (65%) reported they had remained in contact with those they met during their JA tours.** Of those who reported ongoing professional contacts, 21% reported they led to further engagements (often in the United States) for the musicians they had met. These linkages extend the musical and cultural exchange past formal JA program activities.

Summary

The JA Program is highly effective in fostering learning and awareness of American culture through cultural exchange. Jazz, with its opportunities for improvisation and musical collaboration, is an ideal art form in developing bonds between Americans and musicians and audiences in other countries. Through workshops, master classes and public performances, JA musicians expose people around the world to a uniquely American cultural product; they not only represent American culture but also create nonverbal bonds with audiences, students, and other musicians. This exchange has lasting impacts, with the majority of musicians continuing the contacts and collaborations they initiate during JA tours.



Providing Education

Program Goal 6 – Providing Music/Jazz/Cultural Education

Introduction

JA musicians not only create musical and cultural bonds with those they reach: they also educate students and audiences the world over in the areas of music and jazz. Post staff frequently cited the **provision of musical education** as a key goal for their deployment of JA Program activities. JA musicians share knowledge and expertise with music students, students in other areas of study, and local musicians. Several Post respondents noted that music education is not readily available in their host countries, with jazz education being even scarcer. JA musicians and local musicians collaborate in efforts to incorporate external influences in music and performance practice. Examples of education goals articulated by the Posts include the following:

To educate musicians in our host country [Bangladesh] about the possibilities of jazz music in performance.

The Jazz Ambassadors program provides young Honduran music students a chance to come in direct contact with American musicians. Many times this is the only opportunity these students have to interact with professional musicians.

Activities

Posts use a number of JA activities to foster learning, including presentations, master classes, and workshops for local musicians and students. These activities are offered in partnership with local musical schools, universities, community centers, and cultural institutions.

In Jamaica, the Post used the JA Program to “work with local musicians who were trying desperately to keep the spirit of jazz and traditional music styles alive.” This was accomplished by “conducting a Jazz Masters Workshop for local jazz musicians, traditional musicians, music students, and individuals who were interested in learning from the Jazz Ambassadors. The workshop enabled persons to learn from the ‘masters’ and they fulfilled all expectations.”

JA educational activities reached young Vietnamese students and their teachers at the Hanoi National Conservatory of Music, Syrian students at the Higher Institute of Music in Damascus, and students at the National Conservatory in Lima, Peru:

The Jazz Ambassadors trio had a fruitful experience with students at the National Music Conservatory. Due to the large number of participants, the students were divided into groups by the instruments they played and enjoyed more theoretical exchanges [with JA musicians]. Finally, the trio held a workshop with members of the Inter-School Jazz Orchestra, made up of students between 10 and 14 years old (Post respondent).



Other examples of activities to promote jazz and musical education include the following:

- In Paris, JA musicians presented educational programs in a multicultural junior high school located in a lower-income suburb. Activities included an introduction to the roots of jazz and blues and improvisation and reached more than 100 students.
- In Kazakhstan, Jazz Ambassadors worked closely with the recently opened Jazz School of Almaty, the first educational institution in that country for young people interested in jazz.
- In New Delhi, educational offerings included a master class with the Jazz Ambassadors for 70 students from the city's most prestigious music schools. The workshop involved a demonstration of music skills and techniques; the students also had the opportunity to play the American musicians' instruments.

As evident in these examples, JA educational activities provide a variety of opportunities to those wanting to learn about American jazz and culture.

Effectiveness in Providing Music/Jazz/Cultural Education

Both Post staff and JA musicians reported the Program is highly successful in achieving educational goals. As previously mentioned, 90% or more of Post respondents agreed the Program is effective in reaching students and local musicians. Eighty percent or more believe the Program is effective in reaching youth and education and cultural institutions.

Both groups of respondents agreed that students and musicians enthusiastically receive JA performers. These tend to be very rewarding experiences for the American musicians as well:

Every appearance was very well attended and received. The children and musicians were very attentive and seemed very happy to have the opportunity to learn about jazz. And they loved participating. Watching us play close up, getting instruction and having the chance to join in was a thrill for them as well as for us (JA musician).

Meeting a lot of young students with a hunger and passion for playing jazz was very inspiring, especially considering their lack of materials and opportunities (JA musician).

During the evaluation site visit to India, local contacts who were interviewed stressed the importance of exposing young people to programs like the Jazz Ambassadors because neither Indian nor Western music nor art are taught in state elementary and secondary schools and are not part of the broader curriculum. JA activities are seen as a way to expose youth to jazz and to spark interests in music at the same time.



Summary

The JA Program is highly successful in providing jazz and other types of musical education to students and local musicians all over the world. Workshops, master classes and other educational presentations are frequently offered in partnership with local music schools and other organizations, strengthening bonds between Posts and in-country institutions. JA Program activities greatly supplement the education of music students in parts of the world where arts education is not readily available. In addition to aiding musicians and students in other countries, educational activities benefit JA musicians as well, providing inspiration and other personal and professional rewards.



Raising Awareness

Program Goal 7 – Raising Awareness of Post Programs and Initiatives

Introduction

The JA Program gives many Posts the opportunity to **raise awareness of Post programs and special initiatives**. Some of these include: 1) HIV/AIDS prevention; 2) establishing linkages with local institutions and organizations; 3) celebrating and raising awareness of special events, like the 4th of July and Black History Month; and 4) supporting and promoting local programs. Additionally, Posts use JA events as a means of announcing the opening of new facilities such as American Cultural Centers and American Corners, and introducing these to the general public. Indeed, Posts often integrate JA events with other Public Diplomacy initiatives, products, and materials, outside of ECA.

Examples of Post goals to raise awareness of programs and initiatives include the following:

In Madagascar - Outreach to Muslim communities by taking U.S. cultural programming to areas with significant Muslim populations, through the use of newly-established American Corners.

In Jamaica - To help inner-city youth find alternatives to drugs and crime

In Cameroon - To highlight modes of HIV-AIDS prevention.

In Ouagadougou - Our top goal was to raise the visibility of the American Cultural Center and draw attention to our programs.

In Astana - As the program took place shortly after the Embassy Branch Office (EBO) opened in Astana, one of the project goals was to raise awareness of EBO Astana among a wide audience

In addition, Posts utilize JA events to elicit positive responses towards specific events, such as the 4th of July celebration, and boost attendance:

The Ambassadors performed at the EBO's 4th of July reception. There were over 140 guests, including government officials and representatives of different religions, major Kazakhstani and international companies, international organizations, NGOs, and local cultural and educational institutions.

Activities

A range of JA activities are used to raise awareness of Post programs and initiatives. Many of these activities are conducted in collaboration with other organizations. Posts shared the following examples:

HIV/AIDS awareness and education was the theme of Jazz sans Frontiers, the international festival in Cameroon at which the Jazz Ambassadors performed.



All literature for all events included information on HIV/AIDS. The band presented statistics and talked about the importance of prevention during the concerts.

In Chile - The concerts underscored both the relationship between the Embassy and the Binational Centers, and the Binational Centers' commitment to presenting cultural programming in addition to offering English classes.

In Bulgaria, the JA visit was coordinated with the Information Office's exhibition on Duke Ellington. By doing so, the Post reinforced the historical context of jazz as a uniquely American art form.

Posts also use Program activities to build relationships and support local organizations. In India alone, Post and Consulate staff partnered with dozens of organizations in presenting JA events, including Gomant Vidya Niketan, a cultural organization in Goa, the Kala Academy for Music, Dance and Theater, the Music Forum (which provides a platform and assistance for emerging artists across India), the National Center for the Performing Arts (NCPA), the Taj Mahal and Taj Coromandel Hotels, the Young Entrepreneur's Society in Mumbai, Jazz India, the Indian Institute of Technology, the Tamana School of Hope (a school and research center for children with disabilities), the India Habitat Centre, and the Delhi School of Music (among others).

Other examples of how JA activities were used to support local entities include the following:

- *[In Fiji] we wanted to hold some sort of charity event and donate all profits to a local music association for the blind.*
- *[In Kazakhstan] the Jazz Ambassadors trio performed twice in the framework of the International Jazz Festival. They also gave a performance in honor of the opening of a local jazz school.*
- As previously mentioned, Yaounde Post staff support the national organization, *Jazz sans Frontiers*, which hosts an annual jazz festival, by assisting with media outreach and public relations, as well as providing JA musicians as headlining acts.
- In India, the Chennai Post supported the efforts of the Unwind Center, a local nonprofit organization, which seeks to "equip, train, develop and nurture musicians and artists," by collaborating on a JA workshop and musicians' jam sessions.

Effectiveness in Raising Awareness of Post Initiatives

Post survey comments provide substantial evidence that JA activities help raise awareness of programs and initiatives that are central to Post missions in host countries. This is an "unanticipated outcome," that is, an outcome not identified as a program goal prior to the evaluation. Instead, it emerged during the course of conversations with Post staff and in responses to Post survey questions. This



reliance on the JA Program as a means of raising awareness and building linkages with local institutions speaks to Posts' strategic use of the program in supporting Post-specific goals.

Respondents frequently noted that, working with U.S. Posts confers unique benefits and status to local program partners. For example, site visit evaluators learned during their trip to India, that one local concert venue benefited by being able to offer their VIP guests a performance of the highest standards. Additionally, one Honduran organization shared that they "benefit from the program because it helps to promote the arts and the public begins to relate jazz music to [their organization]." They "receive credit and a good image for promoting and presenting good music."

Summary

An unexpected evaluation finding is that U.S. Posts integrate the JA Program with other Post initiatives to raise awareness of programs and facilities that are key to accomplishing Post missions in host countries. JA Program activities are used to attract larger publics to special events and new facilities. It is apparent that Posts use JA activities across the spectrum of public diplomacy instruments, facilities, and products. Musical performances offer unique opportunities to establish linkages with local institutions, celebrate special events, support public information campaigns, and promote local programs and organizations.



Musician Development Opportunities

Program Goal 8 – Providing Musicians with Professional, Artistic, and Personal Development Opportunities

Introduction

The JA Program provides participating musicians with what can be described as often life-changing opportunities for professional, artistic, and personal development. The musicians related these impacts on their professional lives, their artistry, and personal orientation and outlook:

The Program gave me great insight into other cultures and has inspired many a new composition for my new music ensemble.

I have been fortunate enough to perform all over the world and without a doubt the Jazz Ambassadors program was one of the most memorable experiences of my career.

It has taught me that music is a language that cuts across race, color, ethnic background, socioeconomic status, etc.

My experience unlocked many doors that led to freedom of expression both musically and personally. The way I relate to people from different walks of life is much more personable and open-minded to their cultural values. I have an even deeper respect and understanding of diversity in all its forms.

Effectiveness in Expanding Opportunities for Musician Development

As seen in Figure 16, **the musicians unequivocally affirmed that JA participation had a number of positive impacts on themselves and their careers.**

- Almost all (95%) believe the program had an impact on their **personal lives**
- Most (89%) indicated the program had an impact on their **musical or artistic vision**. Most (88%) believed the program has had impact on **how they perform and engage audiences**
- Almost 80% indicated that the program had a significant impact on their **professional careers**.

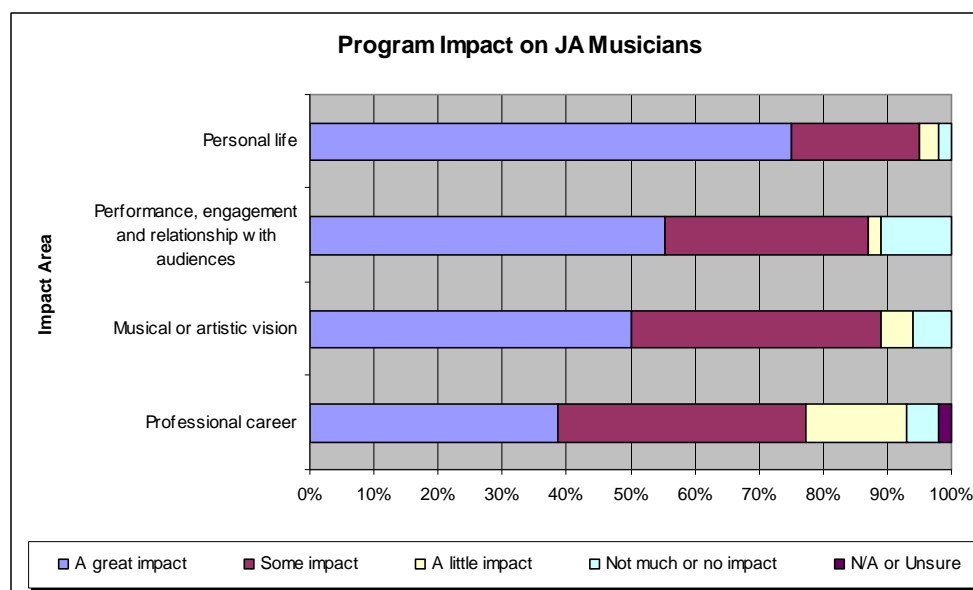


Figure 16: Musician Survey - Program Impact on Participating Musicians

All of these impacts are discussed in detail below.

Professional Development

Musicians reported the program had benefits for their careers.

- More than half (53%) indicated that JA participation helped them achieve greater **name recognition** and publicity.
- Just about half (49%) indicated it helped them gain **professional contacts** for pursuing future opportunities.
- Approximately 40% reported they gained additional **performance opportunities in the United States** and additional **participation with their ensembles**.

Additionally, a good number received new opportunities for jazz education and teaching, performance in the countries toured and internationally, educational/formal professional development, as well as increased income.

Musicians were particularly enthusiastic about new performance opportunities in the countries they had toured:

Since my participation, I have returned to some of the countries we visited, on request from local promoters and have performed for concerts, recordings and television broadcasts. This has led to more calls for work in these countries in 2005, not only within jazz programs but in other musical styles as well.



By meeting [the Program Manager/Cultural Programs Division] at the Department of State, she has helped me in establishing ties with centers in India. As a result, I've been able to tour India twice with my own jazz group.

Others talked about the benefits of having their participation in JA Program on their resumes:

I've gotten more work because of Jazz Ambassadors. Having the experience on my resume has helped out a lot.

It gave me a little more status and credibility in the music industry.

Artistry and Artistic Vision:

The musicians reported that the experience inspired them musically. While one musician reported he was exposed to new musical ideas and instruments, another reported he was able to learn a traditional music style in Brazil that “expanded [his] range artistically.” Others commented:

This experience inspired a commitment that this is an approach that I would like to apply to my career; to play music for people who don't know jazz and for me to be their first contact and experience the joy of being in that position.

I believe my Jazz Ambassadors tour will always be a special time in my life. Touring with [the other members of my ensemble] through different regions of the world was a culmination of so many things for me, and spiritually, I feel like our group achieved a remarkable rapport with each audience and each other every time we played. The journey of celebrating the music of Louis Armstrong, and talking and thinking about what America and American music meant to me was really remarkable. I truly felt like we were doing something important. In the faces of the people in our audiences, in the conversations with the people we met, I think we felt it all. It was an important tour, and I think we rose to the occasion as effective ambassadors.

(JA Musician)

I definitely have a better worldview now. It gave me a different viewpoint which will affect my composition and performance in the future.

Jazz is loved in other countries more than it is loved in the United States. As a drummer, it helped me put the whole rhythmic history together. When I played the drums used by African musicians, it helped me find the natural, simple and subtle beats.

I was very inspired artistically by a lot of what I experienced. I've written and recorded a lot of new music based on my experiences.

Personal Orientation and Outlook

The vast majority of musicians believe that the program has had a profound effect upon their personal lives. They commented on the opportunity to connect with people from different backgrounds and cultures. Many have maintained contact with those they met, and indeed formed “lasting friendships.”

For many musicians, traveling to other countries, experiencing new cultures, was tremendously valuable, often transformative.



Participating increased my interest in future international travel – I’m especially interested in going back to Chile and to some of the other countries we visited. I got to know people in Chile and made valuable contacts.

I had some reservations traveling to Pakistan initially, but then realized what a beautiful country it is. I found it valuable that I could come back from Pakistan and be able to tell people that there are some great cultural things that I never knew anything about.

While this musician reported that the experience demystified his/her perceptions of other countries, others reported they gained a deeper understanding of the experiences of those living in Third World countries:

The entire experience of the Jazz Ambassadors Program was the most enriching experience of my entire career, and perhaps my life. Being able to tour countries I know I never would have gotten to see, let alone perform in, was the opportunity of a lifetime
(JA Musician)

I hadn’t traveled to Third World countries before. To see that the way a large majority of the world lives, is so different from how we live, was very eye-opening.

The personal impact that JA had on me was immense. I felt that I had bonded with the people in Africa and learned so much about their culture. I felt very sad about the AIDS pandemic and the poverty and lack of resources available to them. I was grateful for the opportunity to bring music to so many people and was especially grateful for their response to us.

I have lot more respect for other cultures. Sometimes I don’t pay much attention to my freedom, now I’ve seen what people have to go thru just to do something simple like make music - I’m proud to be American.

In Botswana, we visited a hospital for children with HIV. It was life-changing. The people we met do manage often to find satisfaction and joys. Even though I know some of this stuff from past experience, being in some of these places deepens your perspective on life.

Summary

Participating in the JA Program is a life-changing experience for musicians of all ages. Traveling and performing with the JA Program provided musicians with a meaningful array of benefits, both personal and professional. Professional impacts included additional prestige and performance opportunities for participating musicians, as well as an expanded artistic vision that led to new compositions, recordings and performance styles. The strongest impacts are perhaps realized on very personal levels, with musicians describing their JA tours as “eye-opening,” “enriching,” and “remarkable” life experiences that have expanded their awareness of other cultures and other countries.



The Multiplier Effect

Introduction

Some of the strongest evidence in support of Program success, particularly as a means of Public Diplomacy, involves the extent to which the Program creates a “multiplier effect” in participating countries. That is, program achievement and impacts are heightened and extended due to: 1) the large public audiences attracted to high-profile JA events; and 2) the significant media coverage enjoyed by JA musicians and activities.

High-profile Events

Certain JA Program events are designed to reach immediate audiences of several hundred or more. The following are but a few examples from Posts:

The JA concert in Kumasi was the highest-profile cultural event in that city for some years, attracting hundreds of academics, professionals, officials, youth, and the general public.

The group gave two public performances on both sides of Nicosia before full-house audiences.

We arranged for the JA group to travel to Cape Coast and perform for 700 students and university administrators and to Takoradi, to perform for high-level regional and district government officials, businessmen, and port officials.

The Municipality of Amman’s All Hussein Cultural Centre was selected as one of the venues for an open public concert with a large screens set up for all passersby and area residents to see the concert live.

Media Coverage

Benefits of all JA Program activities are increased exponentially by the extensive media coverage these activities garner in host countries. **Even larger audiences than those described above are exposed to the Program through a wide variety of media outlets:**

- Seventy-four percent of Post staff reported coverage of JA activities from non-government/private newspapers and 56% from non-government/private radio.
- Over 50% described coverage by both government/public radio and television.



The following table describes the types of JA Program coverage received:

Type of media coverage the JA Program received	Percent of staff indicating this type of coverage was received
Non-Government/Private Newspaper	74%
Non-Government/Private Radio	56%
Government/Public Radio	51%
Government/Public Television	51%
Government/Public Newspaper	46%
Non-Government/Private Television	43%
E-mail/Website	22%
Other Print Media	21%
Other	1%

Table 3: Post Survey - Media Coverage

Indeed, many Post staff observed that media coverage garnered by JA activities is far greater than the attention usually given to other Post programs.

As a result, they reported that many radio and television stations broadcast JA interviews and performances to millions of people:

- *[In Libreville], the JA program was a great success. The concert, recorded in part by a local TV station, continued to be replayed on the station literally months after the event.*
- *[In Cairo], TV interviews were aired to audiences and multiplied the positive effect and allowing national and satellite TV audiences to see Americans in relaxed settings and see for themselves that they can communicate with and understand them and enjoy what they have to offer. They can see that Americans are not all out of MTV or popular movies.*
- In Bulgaria, due to the popularity of JA performances among its audiences across Europe, the cable/satellite station Evrokom broadcast one JA concert a total of four times – the maximum number of times it has ever aired a single program.

Not surprisingly, Post staff tends to be very satisfied with media coverage, with high marks for non-government/private newspapers and radio, and government/public television (please refer to Figure 17).

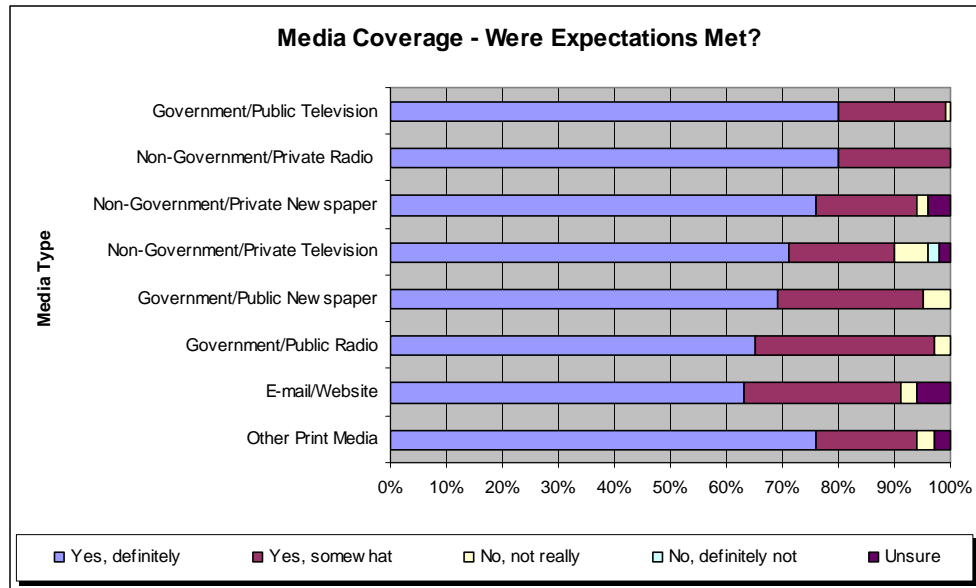


Figure 17: Post Survey - Media Coverage Satisfaction

Reflections on satisfaction with media coverage highlighted perceptions and favorability, as well as extent:

[In the Republic of Congo] press commentary and international reaction was extremely favorable, resulting in the public perception that the United States was going to be involved in reconstructing and reconciliation in the country.

For the first time the Saudi media gave intensive coverage for most of the JA events and especially the workshops. The Ministry of Culture and Information and some of the royal family members have welcomed the idea of exchanging music and culture between the two countries in order to show Americans as well the true image of Saudi people and society.

Our Post organized a free public concert featuring the Jazz Ambassadors with well-known Jamaican artists. The media publicity was positive, and promoted the music of the Jazz Ambassadors and the importance of the Post's work in bringing good music to Jamaicans, free of cost and in a forum of goodwill.

One reviewer wrote "[The JA ensemble] gave a masterful performance at Emancipation Park and it was an exercise in true verve and virtuosity that the diverse audience warmed to.... I trust that free concerts will once again become a regular feature not only in Emancipation Park but in other public spaces as well. It is a sign of civilized urban existence."

Summary

JA performances reach audiences far larger than those reached by other Post programming, multiplying the impact of the program, underpinning its effectiveness,



and realizing its potential as a finely-tuned instrument of public diplomacy. Highly positive media coverage of musicians and performances emblematic of American values and culture reached millions more people, worldwide. Television and radio broadcasts are particularly effective in guaranteeing a multiplier effect for JA Program activities that create mutual understanding and foster positive attitudes toward the United States.



Conclusion

Key Findings

From 1998 through 2004, the JA Program offered audiences across the globe an opportunity to engage in a uniquely American art form and to interact with American musicians through formal, informal, educational, and media-related activities. The Program reached millions of people in 100 countries in six targeted regions of the world.

Evaluation site visits, interviews, and surveys of Post staff and JA musicians overwhelmingly support the effectiveness of the JA Program in reaching Post and Program goals, including:

- Fostering mutual understanding by: improving attitudes and beliefs about the American people; creating an awareness of American culture and values; promoting civil and human rights; and demonstrating goodwill.
- Cultural diplomacy: Extending the range and reach of traditional diplomacy through cultural exchange and outreach to those “who normally shunned other Post programs” and those who held negative attitudes towards the United States and its policies.
- Public diplomacy: Serving as an alternative mechanism for high-level contact and policy dialogue between key local officials and Post staff.
- Targeting and reaching key audiences beyond high-level contacts, including: youth, Muslim populations, ethnic minorities, those in underserved geographic areas, and the socio-economically disadvantaged.
- Fostering learning and awareness of American culture and heritage through: cultural exchange, deepening appreciation of jazz as a uniquely American and multicultural art form, person-to-person contact, and interpersonal bonds created by the “international language” of music.
- Providing jazz, musical, and cultural education to students and local musicians, many of who had never before worked with professional musicians nor met an American.
- Raising awareness of Post programs, events and initiatives, providing unique opportunities to celebrate important American holidays like the 4th of July and the opening of new Post facilities, and promoting public education campaigns and other Post initiatives.
- Providing musicians with professional, artistic and musical development opportunities, benefiting musicians personally as much as professionally through these “life-changing experiences.”



Key findings include the following:

Fostering Mutual Understanding

Post staff, musicians and those interviewed during site visits agreed that the JA Program is highly effective in promoting mutual understanding. This is accomplished in diverse ways: showing the “human” face of America, counteracting stereotypes, and celebrating common interests. In addition, evaluation respondents agreed that jazz is an appropriate medium for showcasing American values, such as freedom of expression, creativity, and liberality of thought, while fostering people-to-people connections. It generates considerable goodwill.

Ninety percent or more of Post staff agreed the JA Program is effective in:

- Improving attitudes and beliefs about the American people (94%); and
- Creating mutual understanding and strengthening relations with other countries (90%).

Musicians reported similar levels of JA effectiveness. In addition, 95% of Post staff agreed that the JA Program is effective in generating goodwill and 98% of JA musicians agreed their ensembles were effective in representing American values like creativity and freedom of expression.

In sum, this evaluation found that the JA Program is highly successful in promoting mutual understanding among citizens all over the world, a key component of public diplomacy.

Cultural Diplomacy: Extending the Range and Reach of Traditional Diplomacy

Nearly 90% of Post respondents believe that cultural exchange and performing arts programs like the JA Program are important in helping Posts accomplish their missions. Post staff reported they used the JA Program to extend diplomatic efforts through cultural exchange and outreach to those who would not normally participate in other Post programs, including national opinion leaders in host countries and those with negative opinions of the United States. JA activities allow Posts to reach key constituents through non-political cultural events in more relaxed settings.

High-level Post staff (including United States Ambassadors) stated that programs like JA are important for maintaining positions among their diplomatic colleagues. A number of them commented that the United States does not offer many cultural programs in comparison to those offered by other governments, particularly by their European counterparts. Post staff also stated the Program was beneficial in enhancing relations in countries that place high values on music, the arts, and similar expressions of culture

Ninety-five percent of Post staff agreed the JA Program is effective in improving attitudes and beliefs about the U.S. government. The Program presents a wider view of the United States, reinforcing cultural ties between the United States and other countries and “softening positions” during times of political tensions. The Program



also offered Posts a unique opportunity to build partnerships with local institutions, resulting in additional benefits for these institutions and their constituents.

Overall, the JA Program is an effective instrument of cultural diplomacy, reaching important contacts who may not attend or participate in other Post programs. Program activities are effective in highlighting cultural commonalities, showing U.S. support for the arts and culture, and softening political positions.

Public Diplomacy: Serving as an Alternative Mechanism for Policy Dialogue

Post respondents view the JA Program as integral to public diplomacy, reaching key, upper-level contacts and providing alternative venues for policy dialogue. During private concerts and receptions, Post staff are able to engage government officials, legislators, members of the diplomatic corps, and other dignitaries in more intimate discussions to advance Mission goals.

Results from Post surveys and site visits provide evidence that the JA Program is successful in accomplishing goals of public diplomacy.

- More than 90% of Post staff agreed that JA activities are effective in extending the reach of traditional diplomacy; and
- More than 80% of Post staff agreed the JA Program is effective in providing alternative venues for policy dialogue.

JA activities help raise Missions' public profiles, strengthen existing diplomatic relationships, re-ignite dormant relationships, and nurture new connections. In a number of instances, JA events have even been successful in bringing together opposing political parties for discussion in an informal and non-threatening setting.

In sum, the JA Program is a successful tool for public diplomacy, providing unique opportunities for policy dialogue. Private events, featuring music as a focal point, enable Post staff to reach a wide range of high-level contacts to advance Mission goals.

Targeting and Reaching Key Audiences

Posts around the world strategically deployed JA Program activities to reach targeted audiences. These audiences, key to Posts' public diplomacy efforts, included young people, Muslim populations, those in underserved locations, ethnic minorities, and the socio-economically disadvantaged. Ninety-seven percent of Post staff agreed that the JA Program provides the kinds of activities they need to reach these targeted audiences.

Most of the Post staff surveyed agreed the JA Program is effective in reaching youth and ethnic and other minorities. JA activities reached targeted youth in such diverse countries as India; Padgovica, Serbia and Montenegro; Laos and Indonesia; Colombia, Brazil and Honduras; and Morocco and Israel. Similarly, activities reached Muslim populations in Cambodia, Oman, Turkey, Niger and Nigeria, and other locations in Asia, Africa, Europe and the Middle East.



JA musicians provided workshops as well as performances to key audiences, developing a “broader and deeper” connection on behalf of U.S. Posts and demonstrating U.S. concern for the disadvantaged, including homeless and orphaned children, Muslim women, and remote tribal populations. In some instances, bridges were developed through JA between conflicting ethnic groups in host countries.

Overall, the JA Program is highly effective in reaching audiences strategically targeted by U.S. Posts. The power of music to appeal to young people and those from geographic and ethnic minority groups enhances Posts’ public and cultural diplomacy efforts in countries across the globe.

Fostering Learning and Awareness of American Culture and Cultural Heritage

When describing their deployment of the JA Program, Post staff mentioned most frequently the goal of facilitating cultural exchange to cultivate greater awareness of U.S. culture, to support the discovery of cultural commonalities, and to establish linkages between American cultural communities and those in host countries. Opportunities for JA musicians to interact and play with local musicians is a key aspect of this cultural exchange, supporting other Program goals including fostering mutual understanding, supporting cultural diplomacy, and targeting key audiences.

Both Post staff and musicians agreed that jazz, as a uniquely American art form, appeals to all age groups and makes use of a wide range of expressive forms that can be appreciated by diverse audiences. Both agreed that jazz is a “high quality” representation of American culture in stark contrast to other American commercialized cultural exports.

Post respondents and JA musicians provided strong evidence, often stated in very eloquent terms, that the JA Program is highly successful in promoting cultural exchange between the United States and countries around the world:

- Ninety-five percent of Post staff believed the JA Program is effective in increasing awareness of American culture or cultural heritage.
- Post staff also tended to agree that: 1) JA Program musicians establish a musical bond (artistic dialogue) with musicians and students in the countries they visit; 2) Audiences learn something about jazz during the performances; 3) The program is effective in developing relationships among American jazz musicians and musicians abroad; and 4) JA musicians reach audiences who have never heard American jazz before.
- Almost all musicians also agreed that they established musical bonds, taught audiences about jazz, and expressed something significant about American culture.

In sum, the JA Program is highly effective in fostering learning and awareness of American culture and cultural heritage. Music – jazz in particular – is an ideal vehicle for cultural exchange, creating bonds that extend to musicians and “common citizens” alike, and continuing through on-going contacts and collaborations beyond the JA tours themselves.



Providing Music/Jazz/Cultural Education

Post staff frequently cited the provision of musical education (through workshops and master classes) as a key goal for their deployment of the JA Program. A number of these staff noted that music education (and especially jazz education) is not readily available in their host countries. For many of the students and local musicians reached by Jazz Ambassadors, the encounter is the first they have ever had with a professional musician and with an American.

Both Post staff and JA musicians reported the Program is highly successful in achieving educational goals:

- More than 90% of Post respondents agreed the Program is effective in reaching students and local musicians.
- Eighty percent or more believe the Program is effective in reaching youth and education and cultural institutions.

Post staff and musicians also agreed that JA events were enthusiastically received by audiences at educational events, which tend to be as rewarding for the American musicians as they are for those they reach. These events, which are typically co-sponsored by local institutions, help spark interests in music and jazz as well as in American culture as a whole.

In sum, the JA Program is highly effective in providing jazz and other types of musical and cultural education to people all over the world. JA educational events enable Posts to partner with local education and cultural institutions to extend experiences with American culture to students, local musicians, and other citizens of host countries.

Raising Awareness of Post Programs and Initiatives

The JA Program gives U.S. Posts the opportunity to raise awareness of Post programs and special initiatives in such areas as HIV/AIDS prevention, celebrating and raising awareness of special events, like the 4th of July and Black History Month, and marking the opening of new facilities like American Cultural Centers, American Corners, and Binational Centers.

Posts utilize JA events to elicit positive audience responses and boost attendance. Many of these activities are conducted in collaboration with other organizations, which demonstrates American support for local festivals, institutions, and initiatives.

Survey comments provide substantial evidence that JA activities help support Post missions in their host countries, not only raising awareness and building local connections but also conferring benefits upon partnering organizations and their constituencies.

Overall, the JA Program is effectively integrated by Posts with other initiatives to raise awareness of programs and facilities that are key to accomplishing Post missions. JA musical performances attract larger publics and offer Posts unique



opportunities to establish linkages with local institutions, celebrate special events, support public information campaigns, and promote local organizations.

Providing Musicians with Professional, Artistic, and Personal Development Opportunities

Some of the most articulate testimonials on the impact of the JA Program are in the area of professional, artistic and personal development opportunities for participating musicians. Most Jazz Ambassadors report that program participation is a life-changing experience that provides inspiration in both musical and extra-musical contexts.

- Almost all musicians (95%) believe the Program had an impact on their personal lives.
- Most (89%) indicated the Program had an impact on their musical or artistic visions, while a similar percentage (88%) believes the Program has had an impact on how they perform and engage audiences.
- Almost all (80%) indicated the Program had a significant impact on their professional careers.

In terms of professional development, musicians reported the JA Program helped them: achieve greater name recognition and publicity; gain professional contacts for pursuing future opportunities; and gain performance opportunities and additional collaboration with their ensembles.

In the area of artistry and artistic vision, musicians reported that being exposed to new musical styles and ideas inspired them and enhanced their compositions and performances. In addition, the vast majority of musicians believe the Program has had a profound effect upon their personal lives. These personal impacts stem from the opportunity to see new places, experience new cultures, and meet new people, some of whom become lasting friends.

Overall, participating in the JA Program provides musicians with once-in-a-lifetime opportunities that enhance their careers, their music, and their personal lives. Musicians describe the traveling and performing as “remarkable”, “inspirational,” and “eye-opening”. This evidence, along with other evaluation results, suggests the JA Program has positive impacts on all those involved.

The Multiplier Effect

The JA Program enjoys a “multiplier effect” which extends the reach of program impacts not only to live audiences numbering in the hundreds but also to millions of people through print and broadcast media. Post staff described a wide range of audience sizes across a variety of program activities.

- Almost 70% of concerts open to the public had audiences of 200 or more. The majority of official receptions included 100 or more attendees.



- Local community and community group events, as well as those for ethnic and other minorities, drew audiences of 100 to 200 or more.

Media coverage was vital in reaching key audiences. Post staff was extremely satisfied with media coverage, with high marks for non-government/private newspapers and radio, and government/public television. Broadcast coverage not only includes radio and TV spots advertising JA events but also interviews with JA musicians and broadcasts (and re-broadcasts) of JA concerts. Indeed, many Post staff observed that media coverage garnered by JA activities is far greater than the attention usually given to other Post programs. Most, if not all, of this coverage is very positive, further supporting Mission public diplomacy goals.

In sum, the JA Program reaches exponentially more individuals through large public concerts and positive media coverage than the numbers reached by other types of Post programming. Highly positive media coverage of musicians and performances emblematic of American values and culture reach millions of people worldwide, extending JA impacts to create mutual understanding and foster positive attitudes toward the United States.

Conclusion

Evaluation results provide rich and compelling evidence that the JA Program is not only a unique approach to extending traditional diplomatic strategies of Posts around the world, it is also extremely effective. Music (including jazz) is a language understood by people regardless of their social, political and cultural differences. This universal language can help overcome longstanding barriers to mutual understanding among those in the highest levels of their governments as well as those living in impoverished conditions in some of the poorest countries of the world.

The JA Program is a highly successful vehicle for conveying this uniquely American music – instilled with American cultural heritage and American values – to millions of people, worldwide. Virtually all those who participated in this evaluation, whether they were United States Ambassadors, Post Staff, accomplished American musicians, amateur and professional musicians in third world countries, managers of media outlets and cultural organizations, or young music students, agreed that this remarkable program accomplished far-ranging and important goals for U.S. foreign policy. These goals include fostering mutual understanding, extending the range and reach of traditional diplomacy through cultural diplomacy, serving as an alternative mechanism for policy dialogue, strategically targeting and reaching key audiences, fostering learning and awareness of American culture, and raising awareness of Post programs and activities. This evidence suggests the JA Program has been enormously successful. In its recent reformulation as American Music Abroad, the program's emphasis on jazz should continue to provide U.S. Posts with effective tools for public diplomacy.



Recommendations

There was an overwhelmingly positive response towards the JA Program from survey respondents and interviewees. Most Post staff want more of this type of programming. They see great value in having musicians stay longer, and cover more geographic area. Musicians emphasized their desire to see the program continue to make an impact and the need for follow-on activities.

Recommendations for future program enhancement, based on feedback from surveys and interviews, both here and overseas, are discussed below.

Prior to the JA Program Tour

JA Program Tour Planning

- JA musicians place a great amount of weight on the fairness of the audition process. There were many comments from the musicians regarding the audition process and its equity for both professional and amateur musicians, as well as those that have already participated in the program. It is important to assess the audition process on an ongoing basis to ensure that it is fair and meets the desired goals of the program.
- Given the challenges that accompany coordinating a program overseas, there are a variety of ways to assist local organizations and Posts in preparing for JA Program visits. For example, the timely advance of Public Relations (PR) materials to Posts would help increase local organization readiness for JA Program activities. Additionally, materials promoting the JA Program can serve a dual purpose. Not only can materials such as CDs, videos and brochures promote an upcoming JA tour, they can easily serve as educational resources by incorporating historical information on jazz. Furthermore, materials such as video and audio clips, photos, and PDF files could be delivered via e-mail and offered on the Web, as more efficient, cost-effective and timely options for distributing PR materials to Posts and participating organizations.
- Similarly, in an effort to maximize the time JA Program musicians spend with local musicians and other program participants, more pre-tour preparation is in order, where feasible. This could comprise generating materials for workshop participants to review prior to the arrival of JA musicians, and informing the JA musicians about workshop participants' knowledge of jazz. Knowledge of workshop participants' performance and academic interests prior to the tour would be beneficial. Conversely, it would be a major asset for the JA Program musicians to be as familiar as possible with the music and cultural traditions of the countries they are visiting. One co-sponsor found the interactions between the United States and their country's musicians to be slightly ad-hoc and felt that a bit more preparation prior to the tour would facilitate a mutual exchange. Indeed, this would allow U.S. musicians to communicate what they would like to learn from local



musicians. Furthermore, it is always helpful to have JA Program musicians speak the native language of the countries they are visiting, when possible.

- While it is understood that JA Program managers should maintain primary contact with Post coordinators, early interaction between the JA Program musicians and the Posts might assist in solidifying itineraries and maximizing the impact the musicians can have while in-country. More collaboration on the front end may result in a smoother and more meaningful JA Program tour experience for all involved.
- Communication between the various Posts that comprise each tour would help facilitate transitions from country to country (and sometimes Posts within the same country, like India). This communication should happen before and during the tour.
- Post staff consistently raised the point that the Program's timeframe is too short and so prohibits them from extending the program beyond major cities and their environs. Post suggestions included having two tours per year or a longer tour duration, under the existing structure, to be able to service more remote, underserved locations. The duration of the tours in each city/state could be longer; this would increase diffusion and extend the impact of the Program.

JA Program Themes

- Some JA Program musicians felt the themes were somewhat restrictive, and would like to see a variety of jazz played on each tour. A variety of jazz styles were viewed as attractive and accessible to audiences overseas, including New Orleans-style Dixieland jazz, Swing, or Latin-influenced jazz. (Other recommended musical styles included Zydeco, and Hip Hop.) Themes could continue to guide Program tour activities each year, but some flexibility in styles would assist in showcasing musician strengths and attracting diverse audiences. Furthermore, it is important to clearly identify the use and purpose of these themes to Program musicians well in advance, as they begin to craft concerts and workshops.

JA Program Activities

- While it is not always possible to plan JA Program tours to coincide with local, in-country activities (like annual jazz festivals and other cultural events), the reach and impact of the Program could be amplified by taking into account local scheduling. The "collaborative" nature of JA programming could be greatly enhanced by doing so.
- From a local musician's perspective, the evaluation team found that interactive sessions/workshops are more engaging than stand-alone concerts. Local musicians would like to have more time with the JA Program musicians and participate in longer, more structured, workshops. Open practice sessions with local musicians may be an interesting way to expand program reach while offering these musicians a unique and rich experience.



- Overall, Posts and musicians were very much in support of involving children and youth in JA Program activities, exposing them to this positive musical form at a younger age, while they are still open to new ideas and experiences. It is recommended that the Program continue working with local primary and secondary schools, universities, and youth organizations, to introduce children and youth to jazz early on.

During the JA Program Tour

In-country Logistics

- JA Program musicians repeatedly reported dissatisfaction with travel logistics, specifically related to cargo fees when traveling with their equipment from country to country. It is recommended that a close review of these difficulties takes place, including an assessment of the options available with various airlines for pre-paid arrangements. Addressing cargo difficulties would go a long way in making the JA tour experience more rewarding and much less stressful for musicians.
- JA Program Musicians voiced the need for support from Posts in terms of having the right sound equipment and instruments (e.g. drum sets) available, as well as earlier preparation/coordination with in-country venues. It is important for Posts to understand fully JA musicians' requirements and accommodate them as best the situation allows.
- Musician travel days should not be combined with rest days or performance days. Musicians repeatedly shared that travel days are just as strenuous as work days. It is to the benefit of all involved for Posts to provide ample time for rest in between "gigs" as well as to avoid scheduling performances immediately following long periods of travel.
- Posts should seek to develop a balanced schedule - neither over-booked nor under-booked. Musicians often discussed inefficiencies with regard to both scenarios.

Following the JA Tour

Program Follow-up

- The JA Program's global popularity speaks volumes to the quality and depth of this cultural initiative. However, awareness of the Program on our own soil is somewhat limited. Program musicians voiced a great interest in extending the Program's U.S. exposure beyond the pre-tour concert engagement. Many felt that a return engagement at the host venue would help celebrate the Program and raise awareness of its impact. Potential formats for this engagement could include a showcase concert in which each JA ensemble performs individually then joins with other ensembles for a final presentation. Recordings of these events could serve as promotional



and educational material for future tours and further broaden the Program's reach.

- Many JA Program musicians expressed an interest in follow-up activities involving other Program musicians. Such activities could include an opportunity for musicians to share and learn from each other following their tours. An exchange of experiences would bring valuable information to the forefront and inform planning for future Program tours. Post-tour activities might include workshops, a dinner at the culmination of the season, collaborative jam sessions, or focus group discussions.
- To bolster existing orientation activities, it would be valuable to identify a pool of seasoned Program musicians whom first-time Program musicians could contact for information and advice. It might also be beneficial to invite a few of these former Program musicians to the orientation sessions to share their first-hand experiences and lend insight into what it means to be a Jazz Ambassador.